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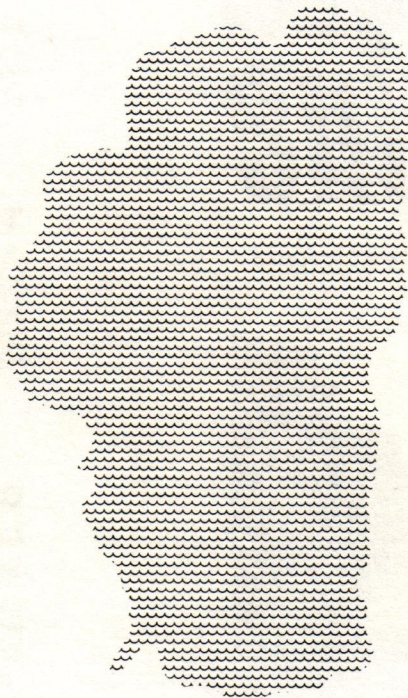
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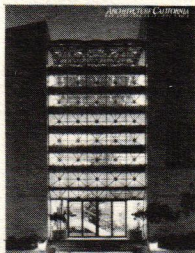


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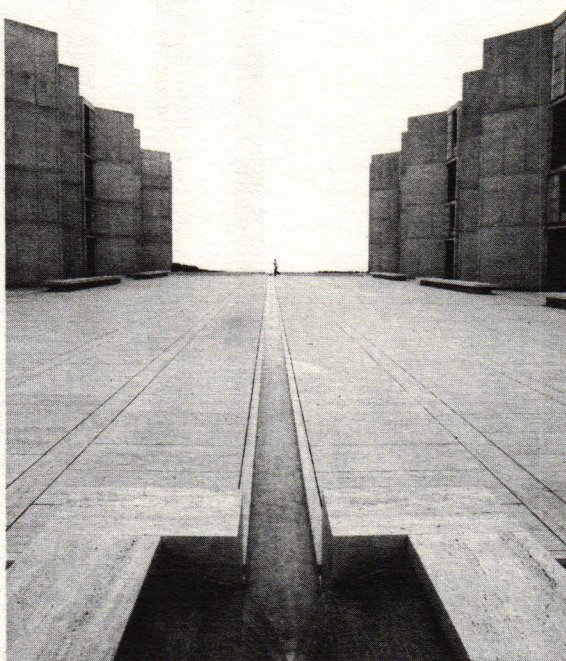
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On the Boards for 1985

**The Origins of  
Inspiration**

May/June

Highlights the sources of design inspiration identified by architects at the Monterey Design Conference, February 23-24, 1985.

**The Coast**

July/August

Considers the impact of coastal development and the unique architectural styles generated by the coastal environment.

**Cultural Influences  
in Design**

September/October

Re-evaluates the diverse cultural influences of California's melting pot society on indigenous architecture. This issue celebrates the 40th Annual Convention of the California Council, The American Institute of Architects.

**Architects' Studios**


November/December

Presents a rare look into the design environments of California's architects, and the elements involved in designing creative work spaces.

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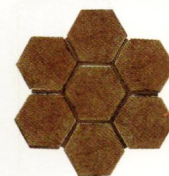
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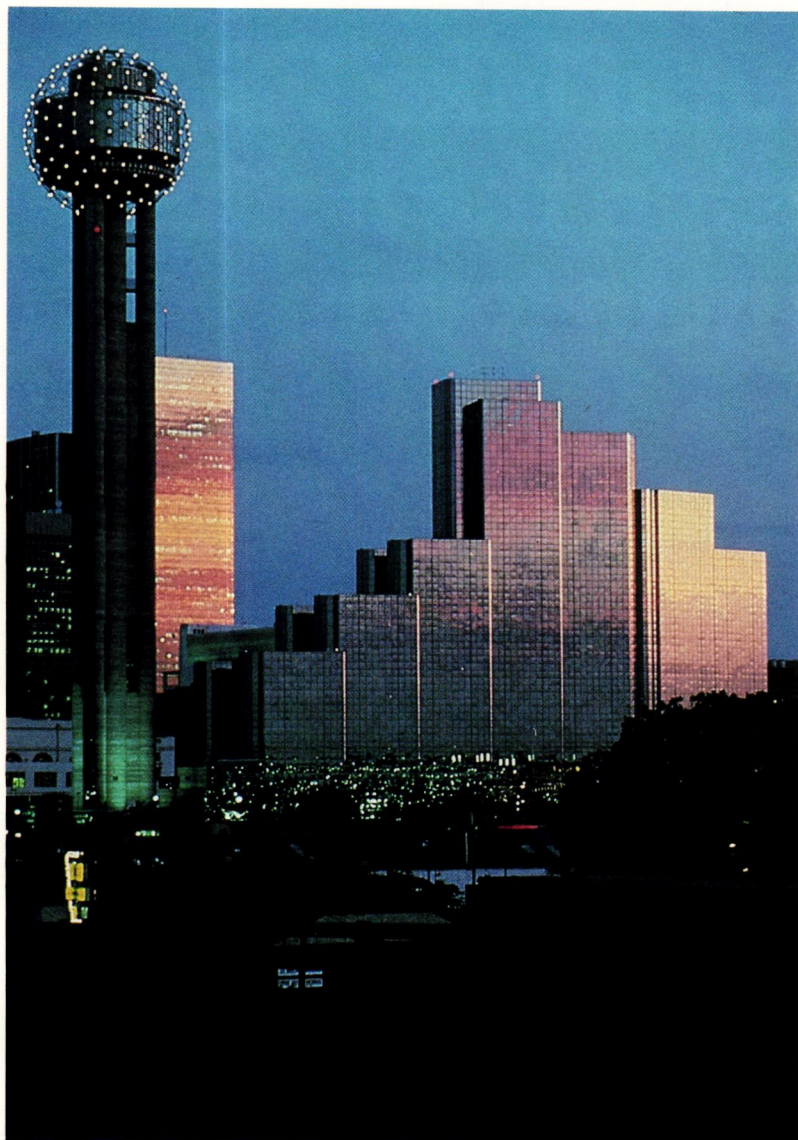
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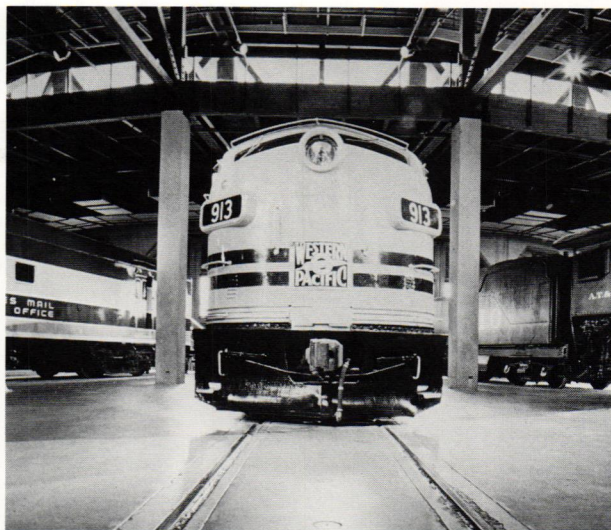
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MARK HENDERSON

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## COVER

Escondido Civic Center, City Hall.  
Architect: Pacific Associates Planners Architects, Inc.  
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TOM GLASS

## Interlude

A financial backer of a magazine empire I formerly wrote for never could understand the working process of the creative staff. An accountant by trade and disposition, Ted believed that if you weren't visibly producing receipts at all times, you weren't working. One day he chanced through the editorial department when most of us were on deadline. What he saw unhinged him.

One editor rolled sheet after sheet of paper into his typewriter, frantically pounded the keys for a few minutes, then roared "(expletive deleted)" as he ripped the paper out of the machine and drop-kicked it into a pile of prose crumpled on the floor.

Our most intense editor simply assumed an autistic state until her article sprang forth, full blown, like Athena from the head of Zeus.

Ted, seeing his fortune flash before his eyes, made a beeline for the publisher's office and demanded that all the editors be fired immediately. "They're doing nothing," he bleated.

What Ted never understood is that nothing is precisely the point from which creation derives. God, after all, is alleged to have created the world out of nothing.

Doing no thing is fundamental to the creative process. As Lao Tzu observed, "Something and Nothing produce each other." Certainly the accumulation of data to fan the creative fire is an interactive task, as is the production of that which is created. But "productive" is

only a secondary meaning for the word "creative."

The act of creation—the synthesis of information and inspiration that spawns an original thought or form—requires stillness. Silencing the clamor of daily routine, of habit, allows the suspension of the conditioned mind and the emergence of a conscious state receptive to inspiration. Perhaps the world was created in a mere seven days because the telephone hadn't been invented yet.

Finding quiet time may be the most difficult aspect of the creative process. Most creative professionals are slaves to their pocket calendars. Somewhere in the procession of contracted deadlines, they expect inspiration to appear, like Santa down the chimney, to animate their work and invest it with the power to move the intellect and stir the emotions of all who experience the end product of their creativity. If the divine synapse fails to materialize on schedule, they settle for an adequate solution.

But a few creative professionals court their muse, and dally with her. Seduced by the world's rich diversity, they stray from the known to the supposed. They become catalysts through whom the rhythms of barrio patois are reconciled with Mahler, the order inherent in an ecosystem with the UBC, pure geometry with the foibles of human desire. When their receptivity is graced with talent, they give the lie to the pessimistic ecclesiastic who pronounced: All is vanity, and nothing is

new under the sun.

Not much *is* new, of course. Which may be why over 700 architects and design professionals escaped the tyranny of their calendars to ponder the sources of inspiration at this year's Monterey Design Conference. The Design Conference is one of the few legitimate business expenses that enables an architect to pet a bat ray while listening to colleagues dissect their work, their clients, their design processes, and—over drinks—each other.

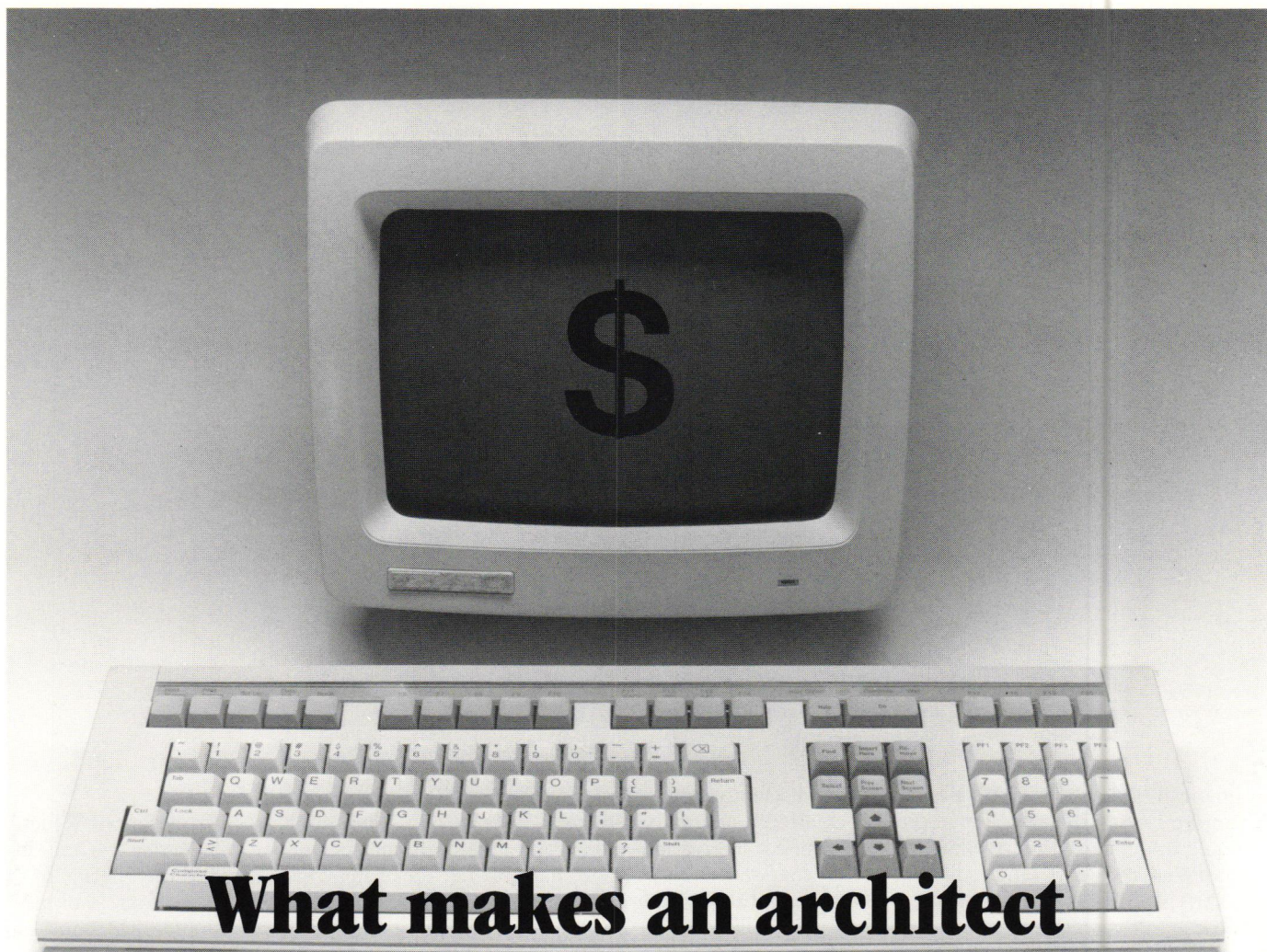
Inspiration proved to be a provocative subject. As Paul Rudolph observed, "To speak of one's inspiration is rather like undressing in public." The speakers laid bare their body of work, and a few revealed their souls. In tidy journalistic fashion, this issue contains a sample of the ideas and the architecture presented at Monterey. What it does not contain is a sense of the place which transformed a conference about inspiration into an inspirational interlude.

The Asilomar Conference Center, designed with exquisite sensibility by Julia Morgan, is a harmony of natural and built environments. The grounds are a sanctuary. Those who came to Asilomar to communicate and learn were fruitfully engaged. Those who came in search of inspiration found a dew-cloaked fawn grazing in a shaft of morning sun.

The archaic meaning of "inspiration" is "to breathe." This year at Asilomar, we breathed deeply of fresh, sea-washed air.

—JF





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Sacred Heart Catholic Church, Salinas. Architect: Belli\* Christensen, AIA.

## MONTEREY BAY

Three restorations and three private residences, as well as a conference center, garnered awards from the Monterey Bay Chapter/AIA's 1984 Honor Awards Program.

Honor awards were given to Richard Barrett, AIA for a private residence in Carmel; Hall, Goodhue, Haisley and Barker for a private residence in the Carmel Valley; and Shaw Associates for the renovation of the Highlands Inn Lodge (see *Architecture California*, March/April, 1985).



Carmel Residence, Richard Barret, AIA.

Two renovations by the firm Belli\* Christensen, AIA—a Victorian residence and the Sacred Heart Catholic Church, both in Salinas—won Merit Awards. Citations were given to Dennis A. Hodgkin, AIA for the Rose Residence in Seaside, and to Davis Jacobowsky Hawkins

Associates for the Hyatt Regency Conference Center in Monterey. The jury consisted of former Salinas Planning Commissioner Pat Barbour, Paul Neel, FAIA and William Patnaude, FAIA.

## SAN FERNANDO VALLEY

A diversity of architecture from commercial high tech to "romantic and playful" homes was recognized in the Honor Awards program of the San Fernando Valley Section of the Los Angeles Chapter/AIA. Seven Awards for Excellence and 12 Awards of Merit were chosen from 46 entries in five separate categories.

The Lane Architectural Group of Woodland Hills won an Award for Excellence in the Visionary category (projects under construction) for the Navy's combat direction systems facilities in San Diego. Awards of Merit went to Bernkopf Designs, Woodland Hills for the Terry Residence; and two projects by Sam Wachts, AIA of Los Angeles, the Linden Court Office Condominiums in Sherman Oaks and the Westhills Plaza Office Complex in Woodland Hills.

Bernkopf Designs won two more awards in the Residential category: an Award for Excellence for the Groch Home in Encino, and a Merit Award for the James Owen Residence in the Verdugo Mountains. Other Merit Award winners were Jurg Lang and Mary Nasteronero, AIA of the Lang Partnership for a residence in Sherman Oaks; Gary Larson, AIA of Woodland Hills for the Terra Invest II Residence; and Ken Lee, AIA of Sherman Oaks for the Mitchel Residence



Hedrick Residence Hall Dining Room, UCLA. Architect: Leidenfrost/Horowitz & Associates.



Groch Home, Encino. Architect: Bovje Bernkopf, AIA.

addition and remodel in Venice.

Gary Larson, AIA also won an Award for Excellence in the Commercial category for the "Focus on the Family" Headquarters Building in Arcadia. Another Award for Excellence was given to the Toluca Lake firm of Leidenfrost/Horowitz & Associates for the Villa Gardens Artificial Kidney Center. Awards of Merit went to Joe Railla, AIA of Granada Hills for the Park Regency Office Building in Northridge; T.W. Layman Associates of Canoga Park for the Bill Stein Office Building in Culver City; and the Van Nuys firm of Robbins, Bown and Hollander for the Cole Romaine Commercial Photographer Studio in Los Angeles and for the Stephen Wise Temple Administration Building in Bel Air.

The sole Award for Excellence in the Civic category went to Leidenfrost/Horowitz & Associates for the Air Force Commissary Facility in El Segundo (see *Architecture California*, July/August 1984).

Awards for Excellence in the Interiors category went to Leidenfrost/Horowitz & Associates for the design of UCLA's Hedrick Residence Hall Dining Room; to Lane Architectural Group for the Perma-bite Magnetics computer facility in Chatsworth; and to Thomas Berkes of Woodland Hills for Cinema 7 in the Palm Desert Town Center.

Jurors were Andrew Jonsich, AIA and Barry Johns, AIA.

TIM WALTON PHOTOGRAPHY





Capitol Bank of Commerce Center, Sacramento. Architect: Daniel, Mann, Johnson and Mendenhall.

### CALBO HONORS FORM AND FUNCTION

The Annual Awards Program of the California Building Officials (CALBO) stresses both aesthetic appeal and elements of energy conservation, accessibility for the physically handicapped, structural integrity and code compliance.

Awards of Excellence in the single family category were presented to Kamran Khavarani, AIA for an 11,000 square foot mansion in Beverly Hills; and to Richard Bliven, AIA for Reeves Condominiums, also in Beverly Hills.

In the nonresidential lowrise category, Stephen C. Burton won an Award of Excellence for construction of the St. John The Evangelist Episcopal Church in Chico. In the highrise category, two Awards of Excellence were presented: to Gensler and Associates for the 330 North Brand Building in Glendale; and to Daniel, Mann, Johnson and Mendenhall with the Capitol Mall Venture for the Capitol Bank of Commerce Center in Sacramento.

Vitiello and Associates received an Award of Excellence for the rehabilitation of the 1912 Travelers Business Center in Sacramento, one of the state's first rein-

forced concrete buildings.

Jurors were Bob Storchheim, Chair; James E. Bihr, P.E.; Shirley Chilton; Whitson W. Cox, FAIA; Susan DeSantis; Charles R. Imbrecht; and Robert C. Levy.

### THE COLLEGE OF FELLOWS

The American Institute of Architects has advanced 13 California architects to the College of Fellows for their "notable contributions to the profession." Among those receiving the profession's highest honor are

- Robert E. Allen, FAIA; Bull Volkmann Stockwell; San Francisco Chapter;
- Richard S. Bundy, FAIA; Ralph Bradshaw/Richard Bundy & Associates; San Diego Chapter;
- John Oliver Cotton, FAIA; Kamnitzer & Cotton; Los Angeles Chapter;
- Sam Davis, FAIA; East Bay Chapter;
- Albert A. Dorman, FAIA; Daniel, Mann, Johnson & Mendenhall; Los Angeles Chapter;
- Leonard G. Haeger, FAIA; Santa Barbara Chapter;
- Robert S. Harris, FAIA; Dean, School of Architecture, University of Southern California; Los Angeles Chapter;
- Sami Hassid, FAIA; San Francisco Chapter;
- Harry M. Jacobs, Jr., FAIA; Harry Jacobs FAIA Architect; East Bay Chapter;
- Donald Wayne Kennedy, FAIA; Gensler & Associates; San Francisco Chapter;
- Piero Nicole Patri, FAIA; Whisler-Patri; San Francisco Chapter;
- Richard C. Peters, FAIA; Peters, Clayberg and Caulfield; San Francisco Chapter; and
- Toshikazu Terasawa, FAIA; O'Leary Terasawa Takahashi & De Chellis; Los Angeles Chapter.

### PRESIDENT HONORS CALIFORNIA ARCHITECTS

The San Francisco firm of Backen, Arrigoni and Ross, Inc. received one of 13 Presidential Design Awards, presented by President Ronald Reagan at ceremonies held recently in Washington, D.C. The

RONALD MOORE PHOTOGRAPHY



firm achieved recognition for its design of The Gardens, a 186 unit residential complex in San Mateo County that was completed in 1974 with funds provided by the U.S. Department of Housing and Urban Development (HUD).

The project was "a refreshing solution to a difficult site problem," the jury commented. "Given the insular quality of the site and a lack of stimulating surrounding environs, the designers elected to turn inward and create a high density development based on pedestrian circulation spaces and private gardens."

The firm was chosen from 690 entries for the first Presidential Design Awards, a part of the National Endowment for the Arts' Federal Design Improvement Project. "We've won many awards, but this is probably the most prestigious," said Bob Arrigoni, AIA. His partner, Howard Backen, AIA, who was principal-in-charge of the project, confessed after the ceremony: "I didn't vote for Reagan, but I was real impressed."

Jurors were I.M. Pei, FAIA, chair; Stephen Carr; Colin Forbes; Maria Giesey; Richard Haag; Marvin Mass; Henry Millon; George Nelson, FAIA; Mario Salvadori, H-AIA; Adele Santos;



The Gardens, San Mateo County.  
Architect: Backen, Arrigoni and Ross, Inc.

Frank Stanton; Donald Stull, FAIA; William Turnbull, Jr., FAIA; and Lella Vignelli.

## BUILDING MORATORIUM IN SANTA ROSA

Over 750 million gallons of treated wastewater were illegally dumped by the City of Santa Rosa into the Russian River last February, causing an outcry over water quality and environmental concerns. In March, the North Coast Regional Water Quality Control Board (WQCB) fined Santa Rosa \$50,000 for the illegal discharge. The WQCB further imposed a ban on all sewer hookups to the Santa Rosa-administered South Park Sanitation District, which also includes the cities of Sebastopol, Cotati, and Rohnert Park. The action came at a long and angry meeting in which WQCB members listened to scores of complaints from downriver residents, who told of their suffering during the two weeks that the State health official declared the river "off limits."

"There was no warning to residents," claims Tom Roth, a reporter for Santa Rosa's *The Paper*. "People got sick from drinking the water. Chicken pox was going through the community from kids washing in the effluent. Fishermen were expecting a really big steelhead season this year. Now that's been completely destroyed. One day, lots of people were in the bait and tackle shop; the next day, it was empty. Business is off. Resorts are

closed. The future is up in the air."

Building interests also were represented at the hearing. Frank Denny of the California Building Industry Association reported to the WQCB that a prolonged hookup moratorium could cripple the building industry in the region, with losses reaching as high as \$2 million a day. Redwood Chapter/AIA president Ray Longman, AIA, in his presentation to the WQCB, indicated that architects "hadn't caused the problem, so they should not be penalized for it. The Board should instead look for positive solutions rather than penalize an industry that is not at fault."

The trouble began when Mother Nature refused to cooperate with Santa Rosa's plans to cut electric bills by pumping less wastewater onto surrounding farmlands. "They've been operating the system to store the maximum amount of water for later release in the winter months, rather than irrigating the maximum amount of water," said Robert Tancreto, a staff member of the WQCB. As a result, since 1979, one month or less of capacity remained in the storage ponds at the start of each rainy season. Because of the unusually long warm spell this February, the safety margin proved too small.

How long the sewer moratorium will remain in effect is undecided as of this writing. The WQCB will meet late in April to hear the City's proposal on measures it plans to take to prevent a recurrence of the spill. "The City already has access to 2,000 acres for irrigating, and we are adding an additional 1,000 acres," said Broy Rhea, Santa Rosa's Public Works Director. "This means we will be irrigating 350 million gallons every 20 days." If the City of Santa Rosa can show the WQCB signed contracts for the expanded irrigation and empty its storage ponds before winter, the hookup moratorium may be lifted, according to sources at the WQCB.

But if the moratorium goes on, construction in the region could come to a halt. "In the short term, the moratorium will have minimal impact on the construction industry," said Frank Denny. "But if it goes on for one or two years, it would be devastating."

—Kelly Collins

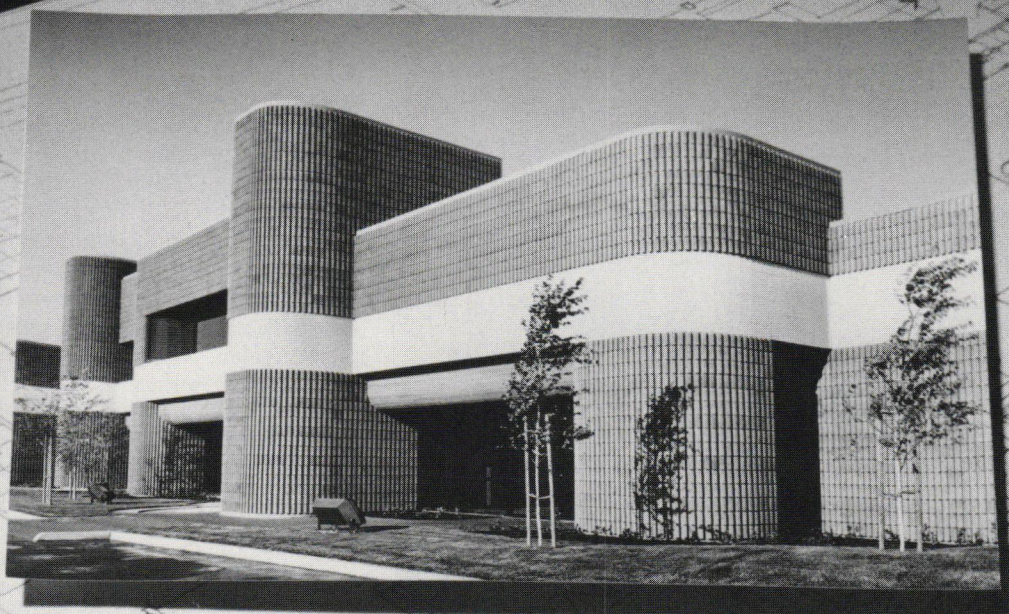
News continued on page 40



PETER HASSELMAN, FAIA

Architects from around the country will debate the most essential of architecture's values at the 1985 AIA National Convention in San Francisco, June 9–12th. To register, contact The American Institute of Architects, 1735 New York Avenue, N.W., Washington, DC, 20006.





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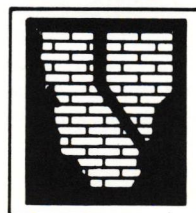
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# Paralysis of Imagery

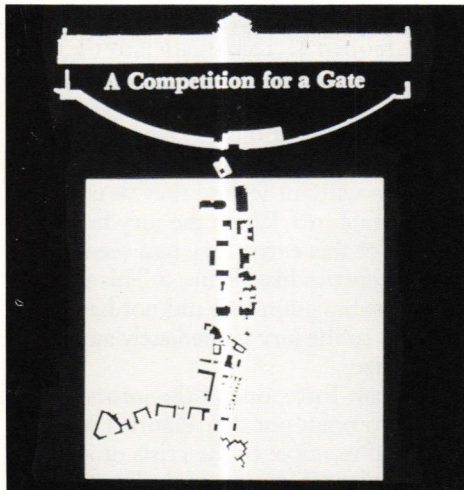


Figure 1

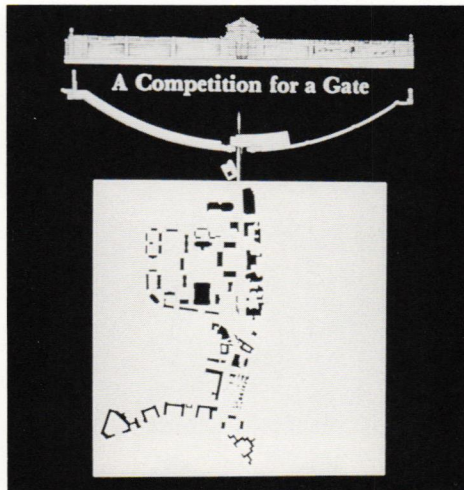


Figure 2

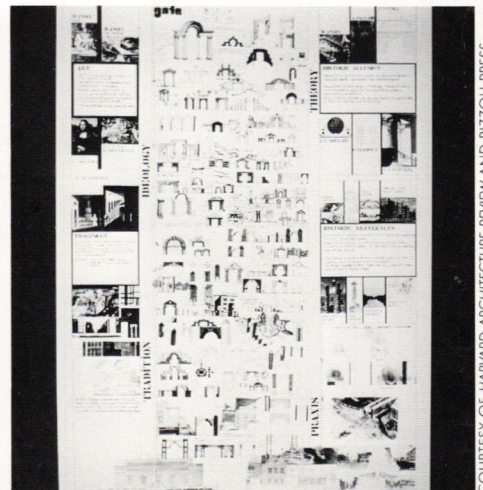


Figure 3

## GETTING BEYOND THE OBVIOUS

BY ROBERT CAMPBELL

The impact of the photograph on the world is a very serious topic. In many ways, the end product of the design process of today is not the building, it's the photograph. The building is seen as merely the means to the photograph—often seen as an unfortunately inadequate means to the photograph. The photograph is the artifact, the end product which goes out into the world-circling slide show of images that we all live in.

People in Japan see the photograph of a Richard Meier house in Connecticut and the photo becomes the primary cultural artifact, the end product. The house as a house doesn't mean as much, culturally. Maybe that's the reason why Richard Meier's early houses tend not to sit on their physical sites, but to be white sculptures that float half an inch off the site on a cushion of air, because they are going to be photographed and the photograph will frame them and remove them from the site.

The essence, the very nature of photography is the removal of context. Framed images lead us to think of our world not as a connected physical realm, but as a series of discrete images. We perceive the world that way increasingly as a result of photography. When the architectural magazines switched from black and white photography to color photography, architectural fashion shifted immediately away from the kind of beetle-browed archi-

tecture of, say, Boston City Hall, which looks marvelous in black and white photographs. Instantly we had supergraphics and post-modernism with its emphasis on surface rather than volume, instead of the great shadowed depth of the Corbusian architecture which was fashionable in the black and white photographs. There's a feedback relationship, an intense embrace, a symbiotic interdependence between the photograph and the architect which, I think, is undeniable. We all feel it's very unfortunate, but we are all trapped by it.

The real-life experience of a building is not particularly visual. You walk into a church in a hill town in Italy and the first thing you are aware of is the uneven floor that has been made into a kind of landscape by so many people walking on it over the centuries. There's that dank, musty smell that's characteristic of the interiors, and it's chilly compared to the outside. There's the smell of candles. Somebody is starting a motorcycle outside, which makes you feel you're in a sanctuary. Your knees are tired because you've climbed the hill. The whole experience is much more complicated than anything that can ever be captured in a photograph. You are aware of everything that you have passed through, of the church's relationship to other churches that you have seen, and of the church as the expression of a culture. And then, as you begin to move down the nave, the space around you continuously reconfigures itself as you experience it kinetically.

Today we build art museums in American cities in much the same way that the French built cathedrals in their cities in 1300. The city art museum is where more

architectural energy and more cultural energy is poured than in any other building. The church from the Middle Ages was the place where light and space and congregation and worship came together as they come together in our culture, as Nietzsche so amazingly predicted, in the art museum. I make this comparison because this kind of awareness of an architectural type and its place in society is another nonvisual part of the experience of a building.

Two years ago, the editors of the *Harvard Architectural Review* held a competition about the sources of inspiration in history. An important place in Harvard is Quincy Street, along which are a series of famous monuments in American architecture. The competition was to design a gate at the entrance to this museum of architecture. The poster announcing the competition is shown in Figure 1. The submission labeled Figure 2 wasn't noticed by the jury until the second day of deliberations. The jury thought that somebody, as a joke, had submitted the competition poster. But the entrant changed the competition poster by drawing in the rest of Harvard yard—the poster had only the street, as if the street were the center of something with architecture on both sides.

This entrant also provided a text that said there should be no gate in this location. I think he meant that gates are for armies to march under, for machine guns to be mounted on. Gates are to divide town from gown, which in fact is what this location does. Gates, in short, have meaning beyond their existence as imagery. Gates have no appropriateness to the social and cultural situation that we find



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And, the entrant asks, did you notice that at the top of your poster there already is a gate, designed by McKim, leading into Harvard Yard? That gate is always locked. All you have to do is demolish Lamont Library, build a new library, reopen McKim's gate into the semi-private precinct of the Yard, and leave the street as a public street where ordinary people who don't have Harvard *veritas* badges can continue to walk up and down without feeling they've entered some private turf. When the jury finally got hold of this entry, they had seen a hundred entries like Figure 3. This was the only submission that did not have a gate in it, so the jury immediately awarded it first prize.

Susannah Torre, one of the jurors, was the first to point out that Figure 3 is a wonderful example of the crisis of architecture today. This person, dealing with the issue of precedent and invention, has gone back and drawn a picture of just about every gate ever designed in history. Somewhere in there is the actual design that was proposed by this person, but it doesn't matter because you can't tell it from all of the others.

If we regard the world in a purely visual way, we will find ourselves in the state of apparent indecision like the designer of Figure 3, compulsively grinding out gate after gate after gate. There is no reason to choose one gate over another if you are thinking visually only. The person who won the competition looked at the problem not as a visual, but as a real-world, holistic problem.

A problem for a lot of us in architecture is that we have come to see the past as a slide show. In fact, we are living in a present world that is, to a large extent, a slide show. We drive in our automobiles and images project onto the windshield, which is the size and shape of the television screen. We find ourselves in this kind of moving media receiver going through the world with the stereo on and the images flashing on the windshield. Living in a world that, to an incredible extent, is a media creation. The person who is living in a permanent slide show may arrive at a state of paralysis in which a design gesture is impossible. We must look for our sources of inspiration not merely in imagery, but in a general and ethical understanding of climate, culture, society, economics and as much of the world as we can understand.

*Architect Robert Campbell is architecture critic for the Boston Globe. This article was excerpted from extemporaneous remarks made at the Monterey Design Conference.*



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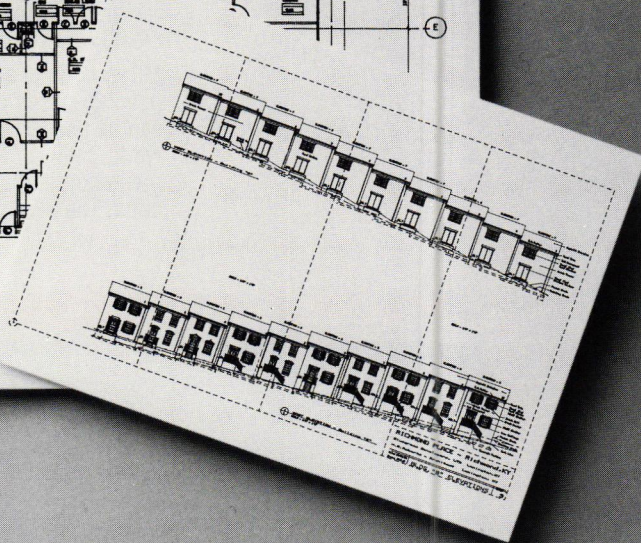
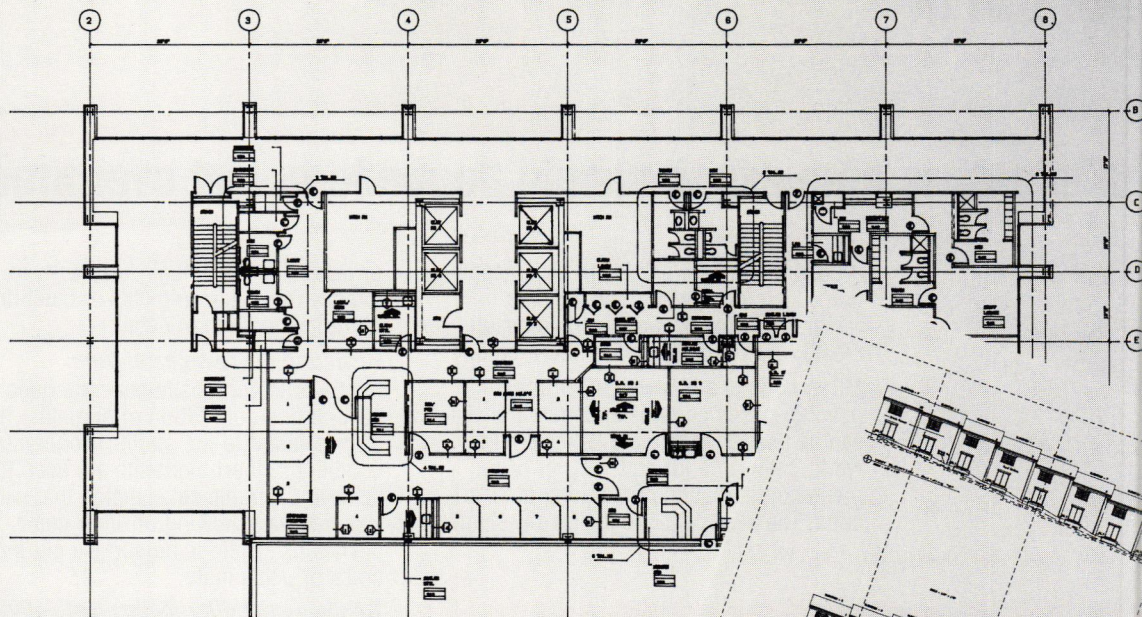
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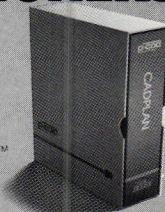
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# Inspiration and Emotion



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## A MEMORY OF SPACE

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By MARK FEHLMAN, AIA

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I can remember sitting on the big broad wooden steps of the camp assembly hall, posing with my new-found friends for the camp photo. Summer camp is at its end and here we sit bunched together, sweating a bit in the hot afternoon sun, swatting an occasional mosquito. The photo comes in the mail a month later, and for a moment I return to all the special times at camp. Then the photo gets stored away along with my other childhood memories to be reflected upon from time to time.

We develop emotions and memories that get attached to places such as broad wooden steps or a morning sunlit room. Our large repository of memories of these images, experiences, and emotions becomes a foundation for how each of us understands and relates to built space.

How do we as architects get at this rich repository? Inspiration is the key that unlocks the door, but we can't hold the key in our possession. It is intangible, and comes and goes in a fleeting instance. We usually don't even expect it.

As architects, we assemble very complicated puzzles. The puzzle includes the elements of context and climate, the desires of client and community, the restriction of the bank and building department, to name a few. Inspiration can come from each of these elements to allow us to draw upon our stored-away images and experiences. These images and experiences stimulate us to

see connections and relationships between elements that we hadn't seen before. Inspiration allows us a fresh perspective.

My inspiration for Cedar Glen Dining Hall was the rustic mountain context and the camp committee's wish for an inspiring place for retreat and fellowship. Visiting the site, I got lost in my memories of summer camp. The members of the committee talked of their camp experience in terms of specific memories such as sitting on the big porch learning how to boondoggle, or sitting in front of the fireplace singing camp songs and making s'mores. The creative response to these inspirations produced more than just a solution to a problem statement. It gave an emotional depth to the building as each person sees a part of themselves in it.

If you open your eyes, inspiration is all around you. There is no scarcity. The scarcity only exists when we think we can do it alone. We architects are artists and facilitators. Our creative ability allows us to articulate our inspirations, emotions and memories, and those of the client and community. That's a very special gift.

---

*Mark Fehlman, AIA is a principal with the Austin Hansen Fehlman Group in San Diego.*

**Project:**

*Cedar Glen Dining Hall*

**Client:**

*United Methodist Church, Southern California Conference*

**Architect:**

*Austin Hansen Fehlman Group*

**General Contractor:**

*Delphi Group Construction*





Hop Kilns, Westside Road, Healdsburg.



# North Coast Vernacular

SHEEPHERDERS, HOPS, LATTICE AND DRY WALL

By JOHN K. MILLER, FAIA

The North Coast counties of Sonoma and Mendocino have only recently experienced the rush of development; green and yellow countryside still separates one community from another. Rural folk architecture, some of it dating back more than 100 years, is commonplace in this setting. The better known places—Fort Ross, Jack London's ranch, the Sonoma Mission—are attracting tourists. But most of the indigenous architecture is unnoticed by local historians, because many of the structures are naturally a part of their setting and still in agricultural use. In this area, genuine Spanish mission style is exceptional and irrelevant, although the Sonoma Mission has given rise to a number of pseudo-Spanish knock-offs and has ill-persuaded the city fathers of Sonoma that this is their historical context. What really counts are the traditions of the Russian fur trader, Italian wine maker, River Road hop grower, North Coast shepherd, Valley of the Moon vineyardist, and coastal dairy farmer. The buildings they built, without architects, are the strongest influences on our perception of this area.

The international importance of vernacular architecture was celebrated in two books in the 1960s and '70s: *Native Genius in Anonymous Architecture* by Sybil Moholy-Nagy and *Architecture Without Architects* by Bernard Rudofsky. The authors emphasized the fundamentals of folk architecture, which seem to be the basis for much of what we admire and expect in architecture. These fundamentals include direct formal expression of purpose, minimalist aesthetic, clarity of structure and technology, easily understood typology, and limited color and material palettes. They are effortless, unself-conscious, sometimes naive and primitive.

These virtues are currently in disfavor with many in the architectural profession and media where less is a bore. Architects may, in fact, have a built-in problem related to folk architecture. The process of design, certainly the abstracted and consciously applied aesthetic choice we make, is the antithesis of vernacular architecture. Though we admire the work, we are professionally separated from it.

Perhaps it is inappropriate to compare our present technology and programmatically complex society and its design solutions with the common barn, windmill, and silo. Even more inappropriate is bodily to lift designs of another time and culture. Still there is much to be learned here, and the North Coast has many sources to inspire us. For those of us in the area, these are once and future sources, a sidelong glance, a reference, a way to be a part of the place. These sources can fit comfortably into the contemporary architectural tradition by inspiring use of detail, materials, methods of construction, color, texture, scale and, occasionally, form.

A left turn off Highway 101 to River Road takes you by the weathered red hop kilns and barns of the Martinelli Ranch, home of Gravenstein apples and sparkling cider. Further west beyond Slusser Road are the triple red roofs of the hop kilns at Sonoma-Cutrer Vineyards, across the river.

Those new to the area see the clusters of hop kilns along the Russian River with a shock of pleasure. The hop kilns are remnants of a locally-extinct agricultural economy, the cultivation and kiln drying of hops for the beer industry. Once a thriving industry in Sonoma and Mendocino, hop growing has since moved north to the state of Washington for reasons not altogether clear. The Mendocino town of Hopland and scattered surviving hop kilns are today's reminder. Constructed of wood frame, stone and occasionally brick, the steep hip roof forms

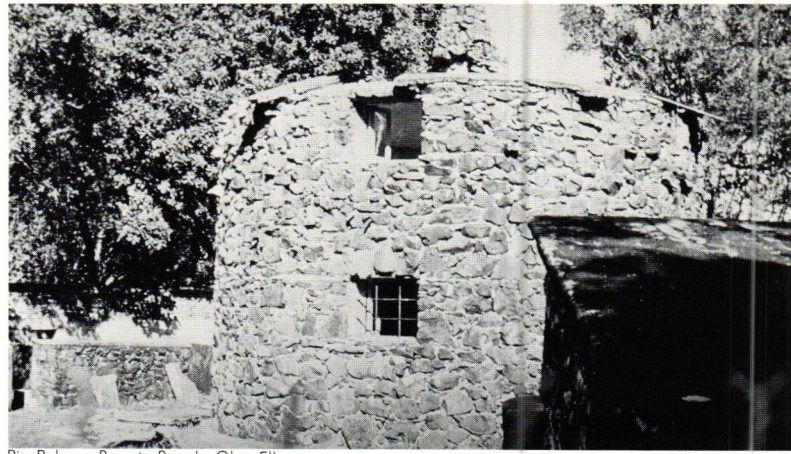


PHOTOGRAPHS BY JOHN K. MILLER, FAIA

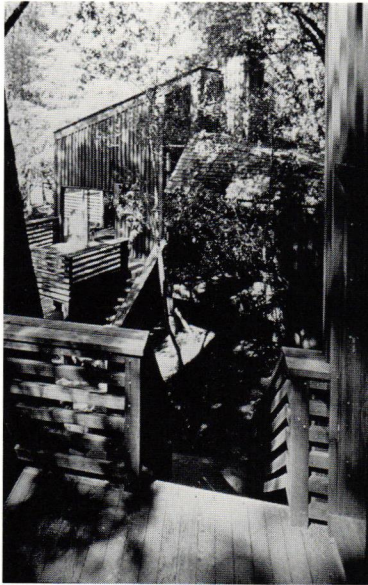


seem to have evolved from the hand of Louis Kahn in a previous life. Designers are strongly tempted to imitate the forms directly, but the copy is always a shadow of the original.

The hop kilns are only one example of a rich folk tradition along the North Coast. Vernacular architecture here includes sheepherder shelters, dairy barns and poultry pens, vintage wineries, agricultural outbuildings, urban and rural Victorian churches, houses, silos, windmills, stone dry walls and fencing, lumber kiln dryers, old time railway depots and service facilities. The square red barn is alive and well, except it is not necessarily red or square. It is red, brown, white, ocher or weathered; square, rectangular, round, faceted; wood frame, stone, brick; gabled, hipped, turreted, shedded and gambrelled; board and batteded, rusticated, flush boarded, tinned and shingled.



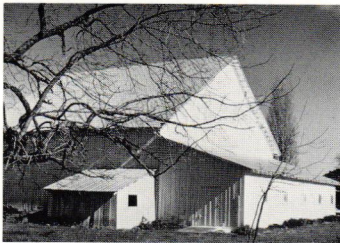
Pig Palace, Beauty Ranch, Glen Ellen.  
Designer: Jack London.



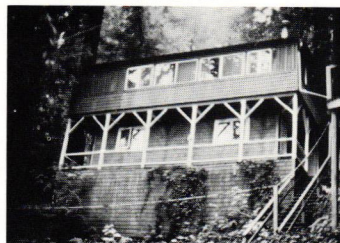
Hanelt House, Yorkville.  
Architect: Roland/Miller/Associates.



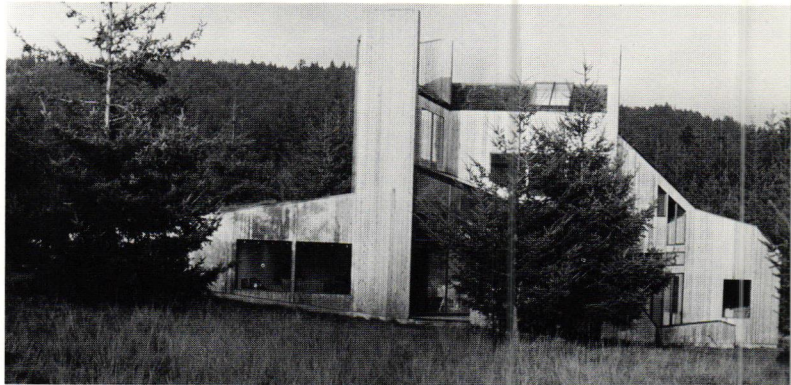
Apple Drying Barns, Philo.



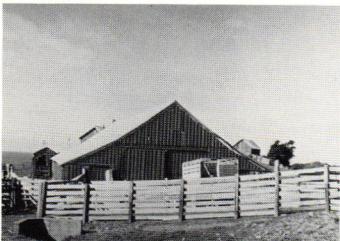
White Barn, Windsor.



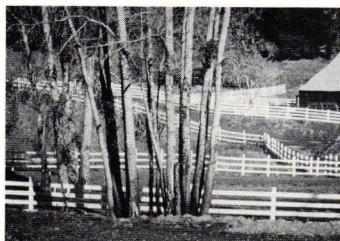
Stick House, Guerneville.



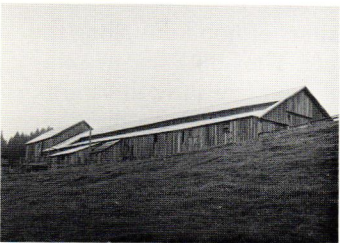
Louis House, Sea Ranch.  
Architect: Obie Bowman, AIA.



Red Barn, Coast Highway 1.



White Fencing, Sonoma County.



Shepherd Barn, near Fort Ross.



Condominium #1, Sea Ranch. Architect:  
Moore, Lyndon, Turnbull & Whitaker.



Fort Ross.



Guerneville, further down the Russian River, has an identifiable green-, brown-, and white-trimmed architecture, including green clapboard and lattice aproning around porches raised high above the winter floods. At Jenner, near the mouth of the Russian River, multicolored bungalows step up the side of the hill and face the sea. More of this is seen at Bodega Bay, Tomales, and Marshall further south.

Color starts to disappear from the architecture as you head north to Fort Ross and Sea Ranch, but not entirely. The sheepherder barns, shelters, and fencing has the familiar North Coast weathered redwood surface. Siding is either board and batten or flush redwood boards. Occasionally painted red, they are stripped grey-red by the salt air.

Fort Ross, an outpost of the Russian fur traders, is a necessary stopping off place. The Russian Chapel, barracks and armory have enough texture, pattern, form, and color (white, gray, brown, and black) to interest the eye and camera. Little noticed, but just as satisfying, is a sheepherder barn on the right just north of the Fort. Its roofs and spaces layer down the side of the hill with lean-tos (saddlebags) that must have influenced Moore, Lyndon, Turnbull, and Whitaker when they designed Condominium 1 at Sea Ranch in the early '60s.

Condominium 1 and Joseph Esherick's shingle vacation homes spawned 18 years of Sea Ranch style from Fort Ross to the Mendocino border. Design restriction and local design review have frozen the style in aspic; architects in the area are crying for relief in color, material, and form. Oddly, there is much more to the vernacular architecture of that part of the coast. Maybe Moore, *et al.* should tell the Home Owner's Association it's okay to go beyond shedroof chic.

The town of Mendocino is in a class by itself. What has not been ruined by overdevelopment and designer kitsch is lovely enough to bring tears to your eyes. Nothing Sea Ranchy or Mission style about it; it even reminds one of New England's coastal towns. A white church, with white, near life-size figurines in the tower, is about perfect.

Anderson Valley sheepherder architecture, found along highway 128 inland from the coast, is a more darkly weathered board and batten redwood barn architecture with lots of texture, horizontal and vertical, and no salt air to lighten the gray. This is the land of Booneville, the regionally-invented language of Boontling, truck stops, and the Navarro River. The Yorkville Hanelt House we designed in the 1960s recalls the sheepherder vernacular. Apple barns with ventilation shafts found around Philo influenced the Louis House by Obie Bowman, AIA at Sea Ranch.

Down the Valley of the Moon from Santa Rosa to Sonoma are a variety of white barns, windmills, and storage towers that would merit design awards if we had design awards for farmers. In Glen Ellen are the ruins of Jack London's Wolf House. The only surviving piece of that architecture, the stables, is deteriorating in private ownership nearby. Recently opened to the public, and not yet well known, is Jack London's Beauty Ranch. Located there is the turn-of-the-century cottage where he wrote and where he died in 1924. More interesting are the custom-designed, curved, precast concrete block grain silos (maybe the first of their kind) and a cylindrical stone Pig Palace.

In and around the urban centers of Sonoma County, Santa Rosa and Petaluma, historic preservation and good sense have protected a number of important vernacular buildings. These include the Fountaingrove Round Barn and Winery, part of a utopian commune founded by an early Japanese guru; the urban Victorians of Petaluma of which the McNear Building is an example, and many satisfying examples of "low rent" Victorians.

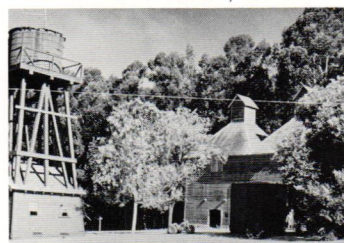
The latter are vintage tract houses characterized by their smallness, two-story gabled section, front door and windows all in the right place and field of color (green, yellow, blue) with contrasting trim.

Large scale commercial or institutional buildings with modern materials and technology are less derivative of North Coast vernacular architecture. The connection to a folk tradition is best seen in the smaller scaled buildings that sit lightly in their pastoral setting. Their rustic images enhance the vocabulary of all architects fortunate enough to see these rural, nonpedigreed buildings.

*John K. Miller, FAIA is a principal at Roland/Miller/Associates in Santa Rosa.*



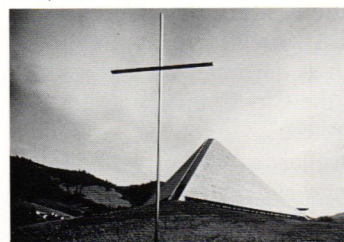
McNear Building, Petaluma.  
Restoration Consultant: Wally Ladeaux.



Hop Kilns, Sonoma Cutrer Vineyards, Windsor.



Storage Silo, Beauty Ranch, Glen Ellen.  
Designer: Jack London.



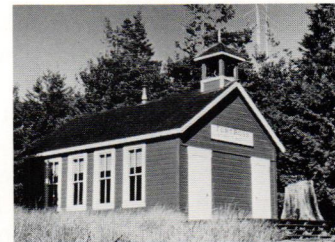
Bethlehem Lutheran Church, Santa Rosa.  
Architect: Roland/Miller/Associates.



Windmill, Valley of the Moon.



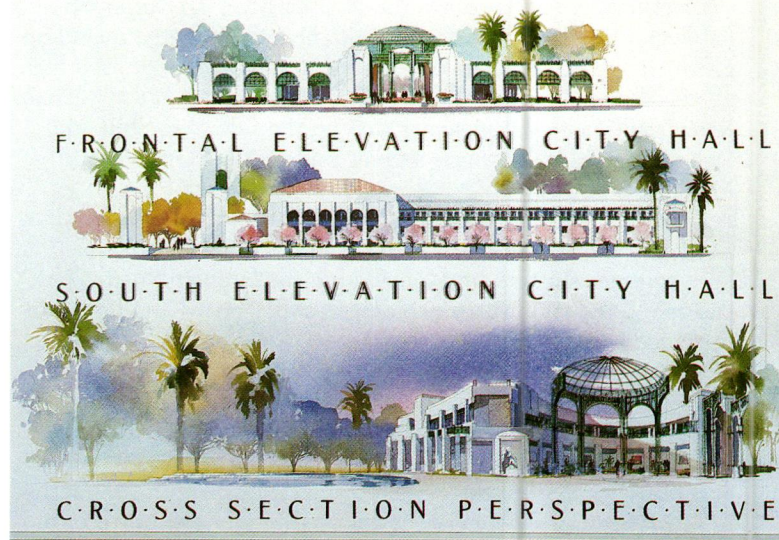
Fountaingrove Round Barn, Santa Rosa.  
Restoration Architect: Dan Peterson, AIA.



One Room Schoolhouse, Fort Ross.



# Inside Escondido



## ANATOMY OF A COMPETITION

### THE PROFESSIONAL ADVISOR—WILLIAM LISKAMM, FAIA

**T**he Escondido competition was an international competition for a \$52 million civic center. The elements of the scheme were an 84,000 square foot city hall; 160,000 square feet of regional government buildings; a 2,500 seat performing arts theater and a 500 seat community theater; a 25,000 square foot fine arts museum; and a 25,000 square foot conference center and related parking for about 1,400 cars.

The first stage of the competition was open, and the second stage was done in the offices of the five finalists. When the City went to the National Endowment for the Arts with its grant proposal, NEA required an open competition. Each of the finalists received \$7,500 for their second stage work.

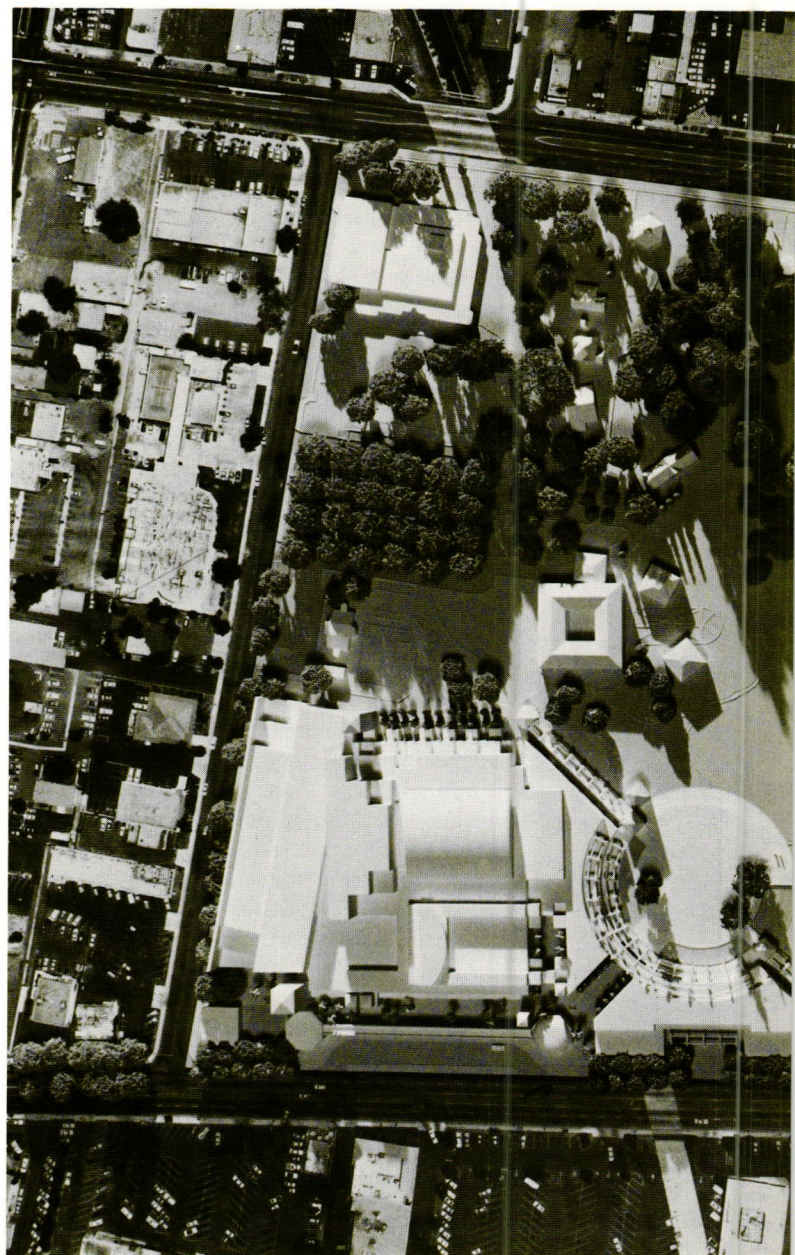
The end of the second stage jury was exactly 12 months from the time we first met to talk about the competition. The City was very strongly involved. The Hope Consulting Group in San Diego did a major programming effort before the competition started. There were citizen committees galore. Michael Pittas helped get the grant launched since he was president of the NEA at the time.

We had a very good jury. In addition to jury chair Michael Pittas, we had Garrett Eckbo, FASLA; Craig Hodgetts; Norm Pfeiffer, FAIA; and Tom Tucker, FAIA as the architects and design professionals; plus two members of the City Council and three members from the City's civic committee.

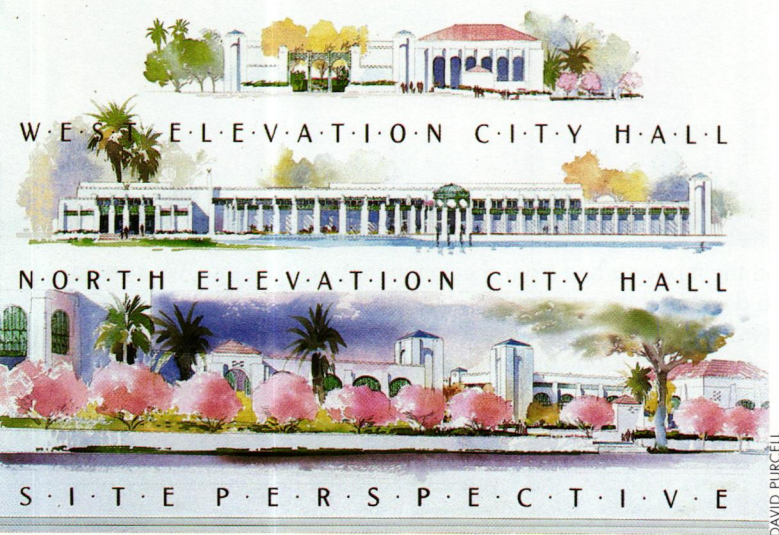
In the first stage, the idea stage, we just asked for two boards. We emphasized the overall civic center site plan. In all, 350 people registered, and 108 sent in submissions. What the jury saw was the cutting edge of architectural thought at the moment, because the architects who were competing were working on the same program with the same constraints.

The site is Grape Day Park, which has a lot of historic value. A public exhibit of submissions and the first stage jury were held in a rented tent on the site right next to the park. The exhibit was open to the public for four days before the jury arrived. We put up large tablets and collected public comments.

As it turned out, none of the five finalists had ever done a project this large. Bob Cain from Asheville, North Carolina was a one man show, so he teamed up with Marquis Associates of







DAVID PURCELL



MARVIN RAND

San Francisco to meet the requirements. The firm from Atlanta, Lord and Sargent, teamed up with a firm in Carlsbad, Ruhnu McGavin Ruhnu. Tim Vreeland, FAIA was a finalist and, while he's been involved with some very large projects, he and his associates Sato and Winkler hadn't done any large work together, so they joined with A.C. Martin & Associates from Los Angeles. A young firm from Boston, Tamarkin-Techler, teamed up with a well-known San Diego firm, Wheeler, Wimer Associates. The winners, Pacific Associates Planners Architects (PAPA) teamed up with Daniel, Mann, Johnson and Mendenhall of Los Angeles.

The second stage required a site model and a developed city hall. This stage emphasized costs, functional areas, details and a very different attitude about evaluation. We paid Lee Saylor and Company to look at the costs. The finalists sharpened their estimating pencils and made sure they weren't just waving a magic wand about cost. We brought in Michael Newton, the president of the Los Angeles Music Center, as an advisor on how our theaters worked. City staff looked at the city hall and how that would work, and I looked at the program requirements.

Contract negotiations with PAPA are being concluded. City hall work has started, and they hope to break ground this year.

#### THE JURY—MICHAEL PITTAS, H-AIA, AICP, CHAIRMAN

Two things were done prior to the jury's first examination of the five finalists that made the jury's job enormously easy. The competitors were asked to submit cost estimates and they were separately verified by an outside cost estimator, so that the jury did not have to debate whether a scheme cost too much or too little. We could actually deal with the quality and the merits of what was there. Also, the other technical and professional advisors provided invaluable services in determining whether a submission met the program requirements.

One of the things that I try to promote is the idea that it works to have lay people on the jury with professionals. A synergy and an information exchange take place which is invaluable. To some extent, it answers the complaints leveled at competitions that a dialogue is missing between architect and client. Lay jurors, in most cases, will be clients. In this particular case, it worked very well. In no instance were the lay jurors and the professional jurors at odds with each other.

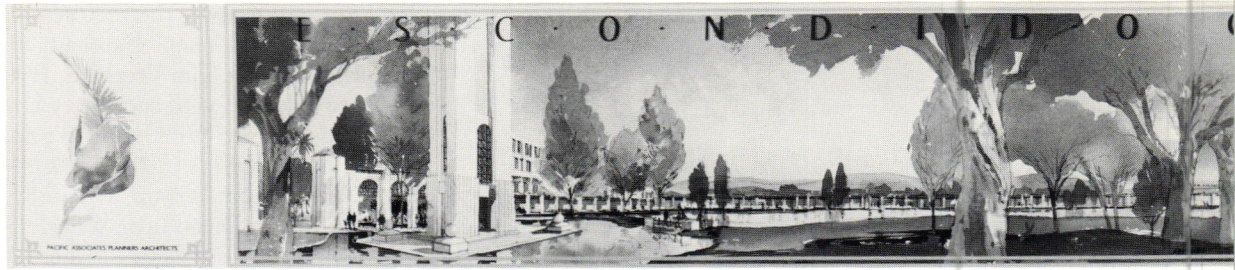
#### THE ARCHITECT—N. CHUCK SLERT, AIA

When we decided to enter this competition, my partner Randy Dalrymple, AIA and I decided we were going to win it because we weren't going to put the effort out just to lose.

We made a journey to Escondido and found out that it was very much California Rancho, Midwest agricultural. And very hot. We went to work quantifying the project and looking at some basic organizations. We chose to create two different nodes, one a government node, the other a cultural node with the visual axes across the park. It was very important to our scheme to address and respect the history of Grape Day Park. We wanted people to interact with the park, participate with the park and we wanted to use the park to create a magnet at the civic center.

The jury gave all the finalists a typewritten critique. We immediately identified the pluses and the minuses. We tried to address the issues that concerned the jury and the City. One of the concerns was that the scheme was much too Byzantine or Moorish looking, so we went to work on that. The first thing we did to load our guns was ask Tony Lumsden, FAIA to be a design critic and consultant with us for the second phase.





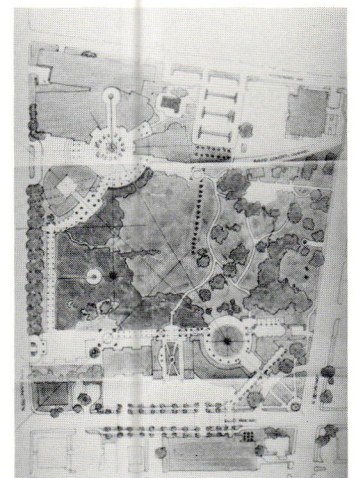
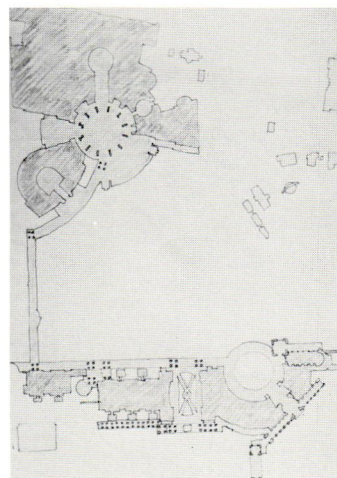
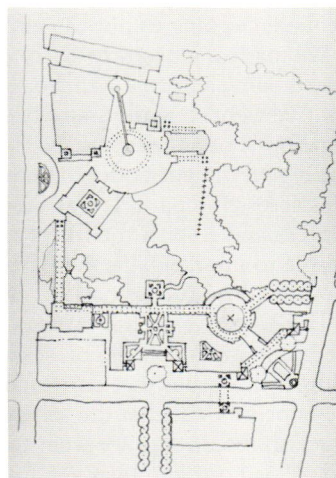
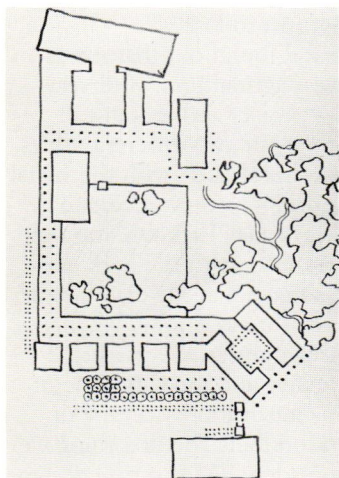
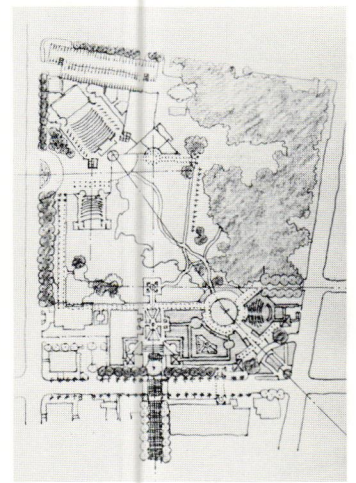
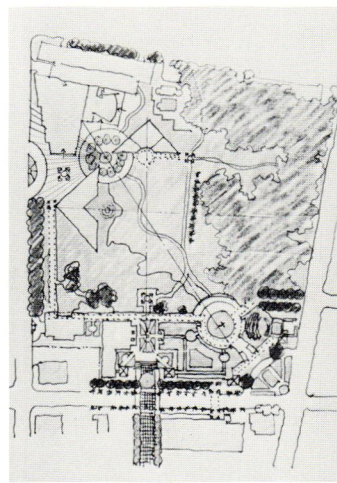
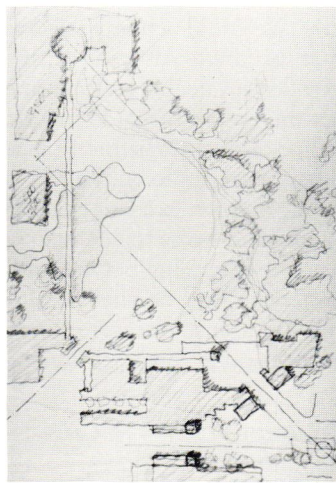
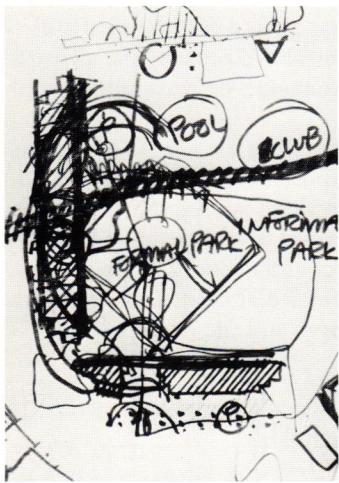
The arrangement of the buildings started to take on the notion of a collection of buildings and shapes. We addressed parking with relationship to the building and the gardens. We were trying to have more formal gardens which serve as gateways to the park. We proposed to introduce a water amenity, a lake in this case. There is a very high water table on the site, which is four feet below the 100 foot flood plain, so we had to build a plinth to place the buildings on. We proposed to excavate on the site to provide soil for this base and to expose the water if the water was of reasonable quality. Some members of the jury were hesitant about the water issue because Escondido has problems getting water to the growers. We felt it was an important amenity to the project, hopefully drawing people to the civic center to relax at the water's edge. Psychologically the water would have a cooling effect.

The plan for the city hall was not a clear image. The City didn't know what kind of architectural image it was interested in. We knew the city hall couldn't be a modern building based

on the input we had from the community and the jury. We wanted to do something exotic, but something that was also very contextual or appropriate for Escondido.

Our inspiration came from Balboa Park, Irving Gill and Bertram Goodhue. We also wanted to deal with the regional characteristics of Escondido, the hot, dry climate. So we chose to go with a building that was a solid heavy mass, whitewashed to reflect the light, and layered to keep the heat out of the building. A landmark observation tower with an elevator and stairs acts as a point of reference as you move throughout the community. And you can actually access the tower, so you have an overview of the community and existing facilities. Everybody going through city hall has to interact visually with the park, if not physically. We were trying to create some real sense of place and civic pride. The interior of the city hall is a two story volume so that you can see from the lower floor to the upper floor at all times. The city hall invites you to participate.

The community gave us key words. They wanted a city hall



Rethink





that was informal, highly accessible, inviting and friendly. Dealing with the site constraints, we set out to do a building that we would probably never choose to do, but we chose not to impose our attitude on the site or on the project.

### THE CLIENT—ROD WOOD, ASSISTANT CITY MANAGER

The client's view is a little different from the architect's view. This is the City of Escondido's first competition and my first competition, so I certainly don't profess to be an expert in that area. We learned a number of lessons in this process, not the least of which was to get the NEA to help us pay for it.

First, we wanted a very high quality design for our civic center project and our city hall. The one we are in now is about 50 years old and was built as a WPA project. The site itself was also a problem. We've had a number of referendums about not putting things like city halls in the park. The challenge was to find a creative design that would be sensitive enough to that park and respect the fact that it would be completely surrounded by our downtown.

Second, we wanted a design that would define Escondido's very vague community image.

Third, we wanted a design that would set a standard of excellence for future buildings. Not a style for future designs, but an example of excellence.

Lastly, we wanted the maximum opportunity for selecting a design because we didn't know what we wanted. We knew we wanted something really great, but what does "really great" look like?

The foremost lesson we learned was that you need to know what you want to achieve with the project. A competition is a very costly and time-consuming process for the client. This competition will cost the city nearly \$250,000 and 4,000 hours of staff time. With that kind of a commitment, it is important to make sure that the end product is something you can live with. A competition can be very divisive in a community and can end in a political disaster if it is not done right.

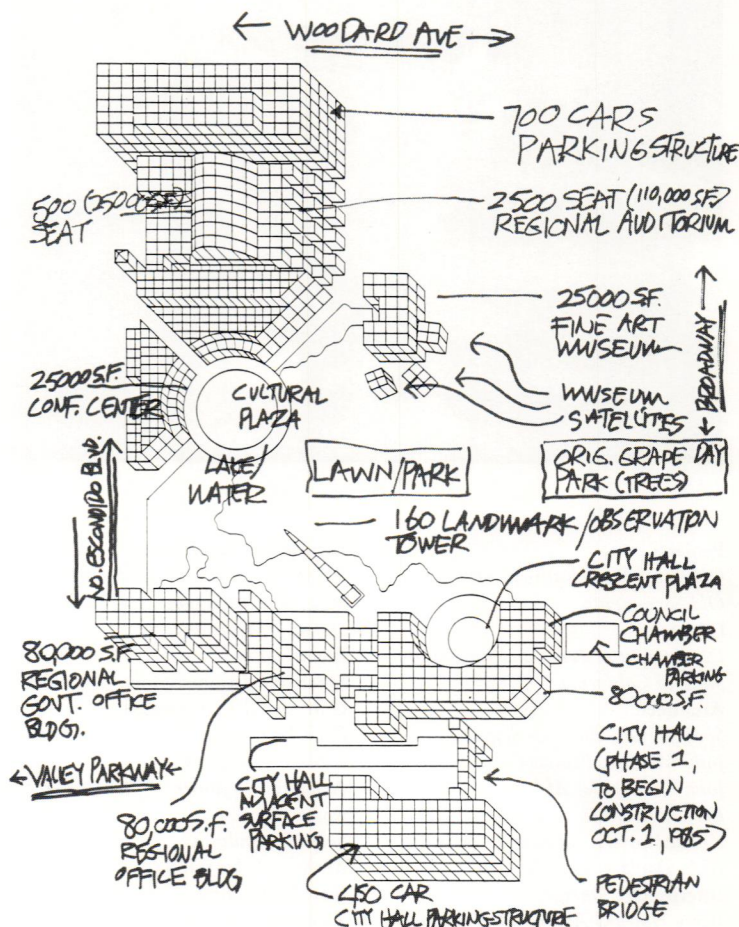
I can't stress enough the need for extensive project planning. We spent over a year studying this project, and hired every specialist from architects and economists down to group organizers. We had endless parades of community workshops, public hearings. We met with every group in town ranging from the Chamber of Commerce to Brownie troops. We left no stone unturned in trying to get the community's input to the project, because ultimately the community would have to vote on the project and approve it. That's a fundamental difference in a public client versus a private client. Much of what we do stands to be criticized by people who make vital decisions.

Next, we wanted this competition to be fair. We found the two stage approach to be very attractive. The first stage being anonymous eliminated those normal community pressures to favor, if not outright pick, a local or favorite architect in the community. We also felt the cost of the competition had to be controlled for the client and particularly for the architects. Our philosophy

is that the competition should be a process to select an architect, not to plunder them. We wanted ideas, not artistic finesse. You don't have to spend a lot of money developing plans or on graphic hoopla in order to spot a good idea when you see it. It sells itself.

One last thing we did was open the competition up to our public, our voters. We wanted to get their support, but we also wanted to get their input. Were they looking for a center that was stoic and stable and stately of government, or did they want something that was open and friendly and unpretentious? We asked citizens to write down their comments about what they did or did not like in the drawings. We found this to be an extremely fruitful process for us and for the jury, and the public loved it. We had over 1,500 of our citizens take time out of their Saturday afternoon to come down and make comments.

The bottom line of the whole process is, would we do it again? Yes. Our City Council is very pleased and our community is very pleased. I believe that if the client is pleased, then the architect has done a good job.





# Iron Horses Under Glass

THE CALIFORNIA RAILROAD MUSEUM

BY JOHN W. STYPULA, AIA AND KATHRYN E. SCHMIDT, AIA

**R**ailroads conjure images of the iron horse, clouds of steam, excited passengers waiting at the stations, the sound of clanging bells and squealing whistles, expansion to the West, troop trains, the 20th Century Limited, and romantic views from the dome lounge car. The railroad had a great impact on the development of our cities, political institutions, industry, agriculture, travel, and the fortunes of America.

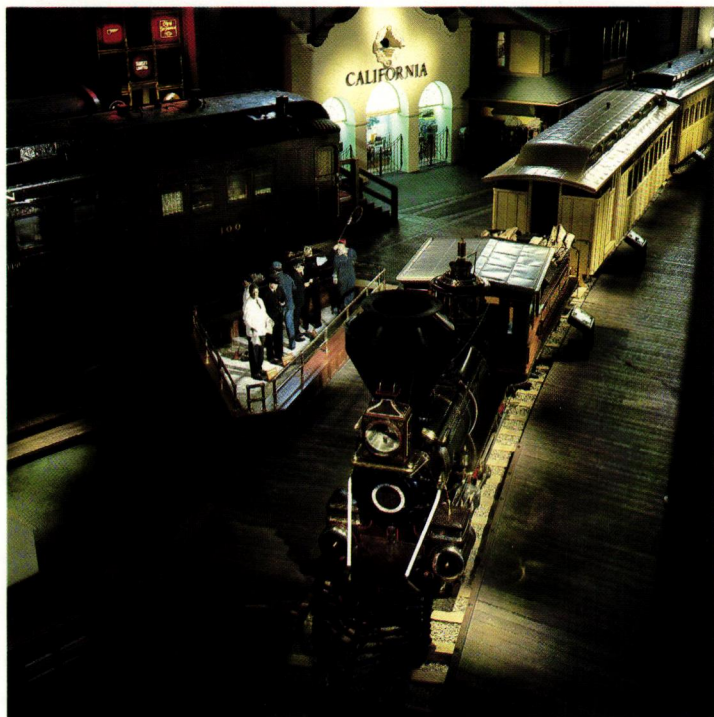
The feat of joining East and West by rail was as significant in the 1880s as putting a man on the moon was a century later. The Union Pacific and Central Pacific Railroads laid track from the East and West respectively. The two branches of the Transcontinental Railroad met at Promontory Point, Utah, and joined the East and West forever.

In 1972, the State of California hired Spencer Lee Busse and Stypula, a joint venture, to communicate this fascinating story to the public through the California State Railroad Museum. The State began with three elements from which to build the Museum: the ornate fabric of railroads in American history; a collection of 30 locomotives and railroad cars; and two rambling site locations along the Sacramento River in historic Old Sacramento. From these basic elements, the design team developed a master plan for the Museum.

The historic material was approached from three different points of view or themes: restoration, reconstruction, and history and engineering. Because the sites were not only linear and constricted, but also one-third of a mile apart, the themes were developed within a series of buildings: the History Building, the Arcade Station, the Big Four Building, the Dingley Spice Mill, the Central Pacific Freight Depot, the Steam Navigation Building and the Engineering Building. Only the History Building was designed as an entirely new building; all the others were restoration, reconstruction or adaptive reuse.

The buildings were master planned on the sites to best relate to the Old Sacramento context. For example, the Arcade Station, an exact reconstruction, was built on the same site where the original station existed as the terminus of the Transcontinental Railroad. Placed at the end of Old Sacramento, the History Building serves as a visual screen for the adjacent freeway. The History Building, which is the largest element of the Museum, houses 21 restored locomotives and railroad cars in 100,000 square feet. Since the scale of this large building had to be minimized to fit the setting, the building form was broken down into smaller elements which relate to the two story brick facades of Old Sacramento. (The Engineering Building was to be housed in an existing classic revival style Pacific Gas and Electric Powerhouse located further up the river. A "people mover" was proposed to link the two site locations. This portion of the project will be undertaken at some future date.)

Architecture and interpretation of the historic material were integrated in all the Museum buildings. In the History Building, for example, brick, concrete, heavy timbers, iron, large bolted connections, and handcrafted detailing were used to help create the railroad atmosphere in a present day architectural vocabulary. These materials and forms also interpret the Old Sacramento setting. The design team worked with a masonry manufacturer, Muddox Brick, to develop a brick (now one of their standard products) which replicates the beehive kiln brick used in Old Sacramento in the 1860s. The brick is used throughout the History Building. Windows at specific locations along the Museum per-



CURT W. KALDOR PHOTOGRAPHER

## Project:

California State Railroad Museum,  
Old Sacramento

## Client:

Department of Parks and Recreation,  
State of California

## Architect:

Spencer, Lee, Busse & Stypula, a  
Joint Venture. Principals-in-charge,  
John W. Stypula, AIA and Alton S.  
Lee, AIA; project architects: Hugh F.  
Kennedy, AIA, Kathryn E. Schmidt,  
AIA, David Lee, AIA

## Interpretive Design:

Barry Howard Associates. Principal:  
Barry Howard; project managers:  
Frank De Santo, John Moy

## Landscape Architect:

Royston, Hanamoto, Alley & Abey

## Structural Engineer:

Stefan J. Medwadowski

## Electrical &

## Mechanical Consultants:

G.M. and T.R. Simonson

## Civil Engineer:

Spink Corporation

## Acoustic Engineer:

Roger Maineri

## Solar Consultant:

Berkeley Solar Group

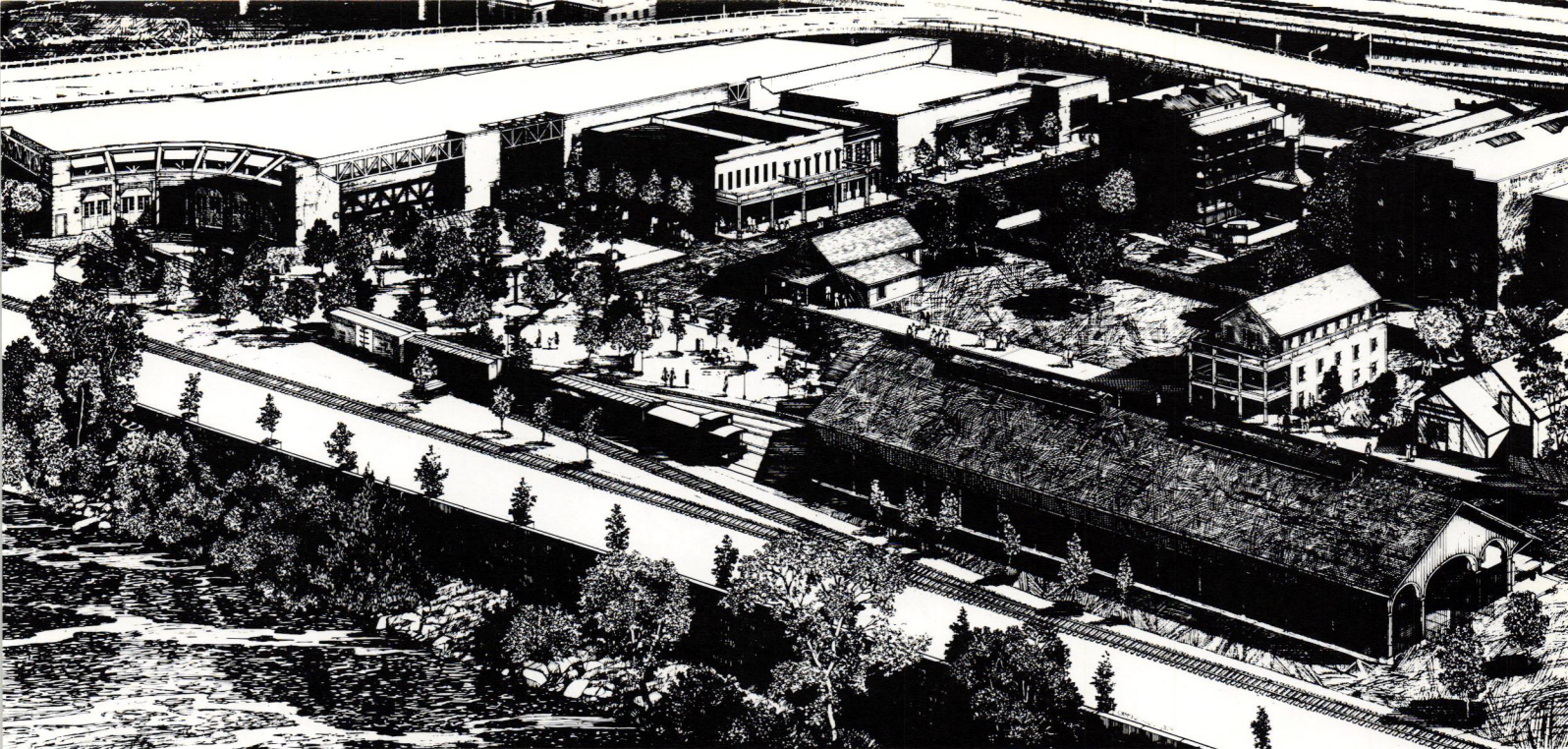
## Cost Estimating:

Adamson Associates

## Contractor:

Nielsen Nickels; Robert Lukins,  
superintendent





RICHARD OBENCHAIN

imeter reveal glimpses of railroad memorabilia, the Southern Pacific Number 1 Locomotive, and a working roundhouse.

The History Building forms and plan illustrate another integration of architecture and interpretation. A sequence for delivery of the interpretive story describes the visitor's path through the Museum: arrival, reception, decompression, orientation, exhibition, and summation. A visitor "arrives" at the entry plaza, and the broad windows into the Lobby welcome and invite the visitor to come inside. The visitor is "received" in the lobby and learns what the Railroad Museum has to offer. He or she climbs to the second story via a ramp and has to "decompress" from the outside world of today to the robust times of railroading and opening the West. "Orientation" begins with a multimedia montage of railroading sights and sounds projected in a holding area before the visitor proceeds to one of the two theaters for an orientation film. As the film finishes, the screen is raised to reveal the first locomotive exhibit, the "Governor Stanford" set in a large Sierra diorama.

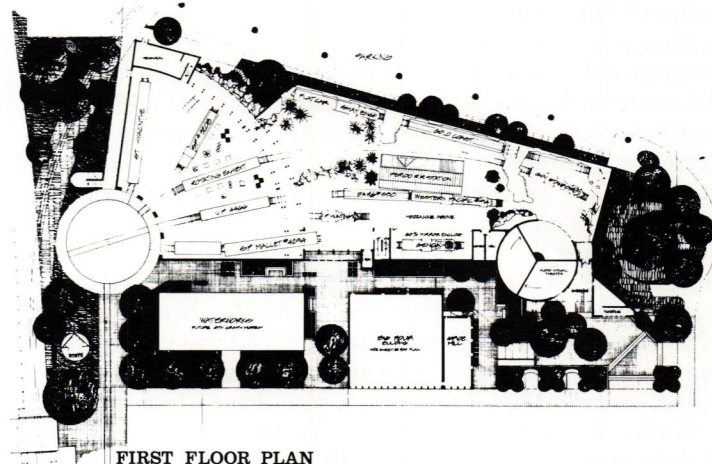
Visitors then exit the sloping theater down to the first level, and walk through the main exhibition spaces. A tunnel leads to "The Golden Age of Steam." This faceted space, covered with mirrors on walls, floor and ceiling, contains the "Empire," an elegantly-restored Virginia and Truckee locomotive which depicts the myth and symbol of railroads. An elevated wood truss railroad bridge curves through the building and functions both to display a narrow gauge train and to support the roof. From the Roundhouse, visitors can view a living diorama on the operating railroad line immediately outside the large windows. A "summary" exhibition completes the visitor's tour.

The State's rolling stock collection, restored to museum quality, was much larger than could be displayed in the History Building. The design team recommended that the Museum should have the flexibility to change exhibits. This inspired the use of a roundhouse and turntable which connect to adjacent rail access so that rolling stock can be moved into and out of the Museum for future changes. Even with the ability to change exhibits, there was not sufficient room to house all the desired exhibits on a single level. The design team's solution was to build the previously-mentioned railroad bridge to carry a complete narrow gauge train 35 feet above the main floor.

Another simple, direct solution was the roof structure. The wide open space required for display of large pieces of equipment was spanned by simple heavy timber trusses, similar to trestle structures, and light truss beams, which echo the forms of railroad car undercarriages. This direct solution echoed the same philosophy that was used in designing simple snow sheds in the Sierra to permit continuous operation of trains through the passes during severe winters.

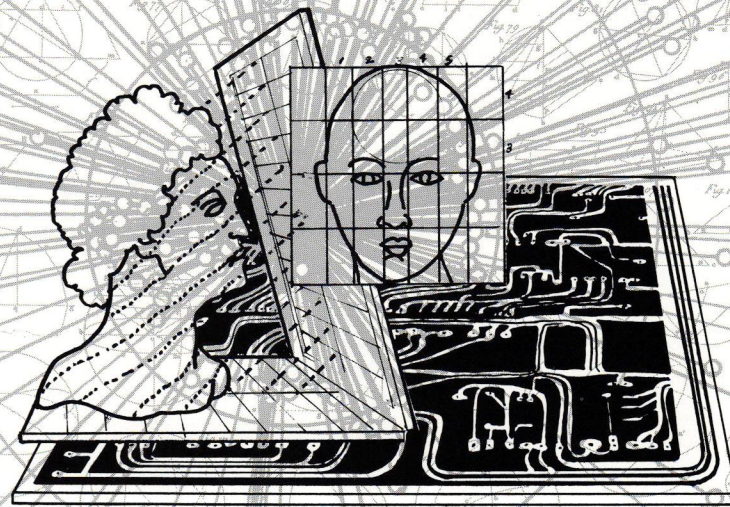
Looking back on this project, we all agree that it was a rare opportunity to participate in the presentation of a significant aspect of American history, to communicate this story to visitors of all ages, and to house a museum quality collection of railroad rolling stock. It also gave greater meaning to the phrase "East meets West" for the architect and interpretive designer. During the design process, Barry Howard, the interpretive designer from the East, and the architects from the West formed the Promontory Partnership which specializes in projects where communication through architecture and interpretation is the central focus. Of course the name Promontory comes from Promontory Point, Utah.

*John W. Stypula, AIA is principal and Kathryn E. Schmidt, AIA is executive director of Spencer Associates Architects and Planners in Palo Alto.*





# A Four-Watt Brain in a Hundred-Watt World



TOM GLASS

## PLUGGING INTO CONSCIOUS CREATIVITY

By JAMES ADAMS, PH.D.

What is "mind"? To researchers in the 1980s "mind" is "brain." We owe our magic to cells, chemistry, and electricity; to three and a half pounds of meat. Some of us feel that we must be based on more than that; things transcendental and perhaps even mystic. However, I am going to talk about inspiration as a function of the brain.

We individuals are quite habitual in our problem-solving. We are programmed to an amazing extent. This is not always evident to us, since the very thing that we use to study ourselves is part of that which is programmed. However, a unique characteristic of being human is that we can consciously overcome this programming. We are not relegated to instinctive behavior as is the bird and the bee, but can overwhelm our natural programming and do something slightly different than we ordinarily do. We are able to be consciously creative and to have inspiration!

Conscious overcoming of habit is not without costs. Clasp your hands. Which thumb is on top? You may have to look, since you ordinarily do not need to know. Clasping your hands is a convenient habit to get them out of the way and you do not need to be aware of the details. Now, what happens when one consciously overcomes habit? Take your hands apart and put them together with the other thumb on top. You did it, but it's not quite right, is it? There are signals that you should put them back. Try it and see how good it feels.

If you increase the complexity of habit, you will notice this "wrongness" even more, and necessarily add more conscious effort to overcome it. Fold your arms. Now take them apart and fold them with the other hand on the top. Did you notice the dawn of thinking? You tried to change programs and didn't quite succeed, so you made a little strategic plan about where the arms go. As you try to overcome increasingly complex physical habits, you make more use of intellectual rule making.

Intellectual habits have the same characteristics. Take a simple task such as subtraction. Just as people put different thumbs on top, they subtract differently. If you are subtracting multidigit numbers and the bottom number in the right-hand column is bigger, you borrow one. It's a habit. You then have to get rid of the one that you borrowed. Here the habits vary. Some people reduce the next number on top by one. Others increase the next number on the bottom by one. The answers are happily the same. However, habits do vary. Could you subtract in the different way? Sure. Would it be initially awkward? Sure. Would practice make it easier? Sure. Would you do this practice? No more than you would practice folding your hands differently.

What's good about habit in problem solving? It first of all allows us to become "experts." Since society needs experts, our lives benefit. Habit also makes us predictable. It allows us to have societies and organizations that are stable over time. There is still another advantage to intellectual habit. Cognitive psychologists look at the information that hits us and what our minds can process and conclude that we have four-watt brains in a hundred-watt world. We process incoming information by using models, stereotypes, and generalizations. We couldn't process it unless we had these constructs, so without habit, we would be unable to deal with our complicated lives.

There is bad news, however. Habit gets in our way when there is newness around. In such cases, the signals we get cannot always be trusted, since they are based on business as usual. Habit becomes inhibiting to creativity and inconsistent with inspiration.

When we talk about innovation or creativity, we suspect that people are somehow deviating from habit. I am particularly fascinated by inhibitions, or blocks to such deviation. If you want to consciously attempt to deviate from your problem solving habits, a knowledge of such inhibitions allows you to do so more easily. One particularly interesting set of inhibitions is due to the limitations of the brain.

The brain is limited first of all in speed. Conscious thinking doesn't want to go faster than life. Imagine a tennis match being



played at 1,000 times speed. How about 100 times? Ten times? Three times?

The brain is also channel limited. Generally we can only do one thing at a time. Count by sevens and, at the same time, count backwards from 100 by threes. How do you do that? You alternate, and you do it so effortlessly that you might think you were doing both at once, but you are changing channels. What else were you thinking about while you did that? Not much!

Where else is the brain limited? In capacity. Let me give you a few digits. After you read them, repeat them to yourself. This is your short term memory.

Start with six: 8,2,9,3,0,5.

Now try nine: 7,1,0,9,2,8,5,7,4.

What happened? Harder? Quite a bit harder?

Try twelve: 2,8,0,7,3,9,1,5,6,9,4,7.

Unless you were coding, your brain should have registered a tilt, because a mere dozen chunks of information saturates our short term memory.

If your brain has limits in speed, channels, and capacity, how do we operate? Habit. We use what is already there to make sense out of what comes in. We remember things by making them compatible with what we already know; a most believable reason for being habitual and programmed.

Our programming makes us efficient. This means that to diverge from our programming we may have to be less efficient and require additional resources. One resource we need is time. We may have to give up some of what we do in the name of inspiration and creativity. Another resource is money. Stanford students pay \$15,000 per year to attend the school and then become art majors and use four cent brushes. U.S. manufacturing industries are still giving the R & D money to product design people, although we hear that the important problems have to do with quality and productivity. If the manufacturing people are to become cleverer, they must have the resources to experiment.

People are another resource. The number of types of people involved in architecture should perhaps be increased. I am an engineer. Architects sometimes like to think that they are higher on the human scale than engineers. I sometimes wonder whether they occasionally prove that by not hiring the best engineers. Should you be mixing more people into the mix?

The other set of inhibitions to creativity has to do with emotional and cultural forces which pull us toward a coherent society. Two strong emotions result from problem solving that deviates from the usual; one is humor and one is embarrassment. Humor defuses risk. You've probably been in a spot in life where things became so bad that you were saved only by humor. At some point, things became so bad that the whole situation became funny.

Embarrassment, on the other hand, is akin to fear of failure, and keeps us from risk. It has value in that it prevents failure. But embarrassment has a cost in that it makes us not try new things. Risk avoidance is very human. Most of us are more chicken than we ever admit to our friends. In order to encourage ourselves or others to take more risk, we must deal with reward. How can I get you to go out into the street and make a loud turkey sound for 10 minutes? Probably by offering you five \$100 bills. There is something dignified and socially acceptable about a \$500 turkey.

Everywhere in the United States, people are rediscovering the reward system. Money is not everyone's favorite. Psychological rewards are being used in many walks of life to increase innovation. In a sense, they promote inspiration.

Intrinsic, or internal rewards, are most effective. These come

from work so matched to your interests that the process of discovery itself offsets the risk. Architects are fortunate, in that they are among the more idealistic and motivated professionals. However, occasionally even architects run short on cash and have imperfect clients. At this point, extrinsic motivations and external rewards raise their less beautiful heads and effort must be put into ensuring that the reward is there to make the risk worthwhile.

Increasing creativity and finding inspiration requires overcoming the inhibitions and limitations that tend to keep us doing business as usual. Some of these are cognitive limitations in the mind; some are emotional and cultural. Overcoming the first requires increased resources, the second increased rewards. Sometimes you have to slow up to go faster; stop doing some things to do others better. Sometimes you have to give yourself or the people in your office more prizes.

Architecture is presently in the midst of long-term concerns, profound and major tensions. These tensions are painful, but, to paraphrase Big Daddy in *Cat on a Hot Tin Roof*: If you're in great pain, you know you're not dead. Some of these tensions are old, such as that between the building as an object and the building as an environment for its fragile human occupants. Another old one is that of architect as political force and architect above politics. I would vote for more politics on that one, in order that we might have more of our buildings designed by professionals. A third old tension is that between the classical large and uplifting space, and the type of space we seem to be allocated by present trends in transportation and economics.

But there are some newer conflicts. Let me mention three concerns that exist not only in architecture, but in most of our society. One of them was typified recently by a sophomore who wandered into my office confused about whether to become a martyr or a yuppie. There is a little of that in many of us today. There is something wonderful about holding out for what we believe in despite the cost. However, there is also something attractive about living comfortably. How much of a crusader should we be? Business has returned for architects. It's harder to crusade when there is potential income around than when there is none. To what extent is the architect to be a successful business person and to what extent is the architect to take the lead in swimming upstream toward a higher level of civilization?

Another conflict is over "style" versus "truth." We want to think that there are good and stable principles in design. However, there is also fashion. Look deep within you and into your wardrobe. In Palo Alto I recently saw a grey BMW with a pair of fuzzy dice hanging on the rear-view mirror. These days most of us are juggling "style" with "truth."

Finally, a conflict arises over the question of whether architecture has overall direction or whether we are into an experimental mode. Certainly many architects are diverging from the philosophies of Corbusier and Wright. Is there still an agreed upon school of design, or is architecture experimenting along with the other parts of our culture which are trying to redefine themselves after the sweeping value changes of the last 20 years?

These tensions and conflicts, although painful, are not all to be decried. We are being stretched from our habits, and our needs for emotional quiet and efficiency are resisting. Although this is torture, it is a terrific time for inspiration!

---

James L. Adams, Ph.D. is chairman of the Interdisciplinary Program on Values, Technology, Science and Society at Stanford University in Palo Alto.





Colorado Place, Santa Monica.

# The Issue of Character

## Project:

Colorado Place, Santa Monica

## Client:

Colorado Place Limited, composed of Becket Investment Corporation and The Kranz Interest

## Architect:

Welton Becket Associates

## Construction Manager:

Phase I: Tishman Construction Corporation of California  
Phase II: Swinterton & Walberg

## Landscape Architect:

POD Incorporated

## Structural Engineer:

Erkel-Greenfield & Associates

## Mechanical &

## Electrical Engineer:

Welton Becket Associates

## Civil Engineer:

Rogoway/Borkovetz Associates

## Security Consultant:

Robert C. Hardy Security Consultants

## Acoustics Consultant:

Paul S. Veneklasen & Associates

## General Contractor:

Becket Investment Corporation

## Vertical Transportation:

Lerch, Bates & Associates Inc.

## Parking:

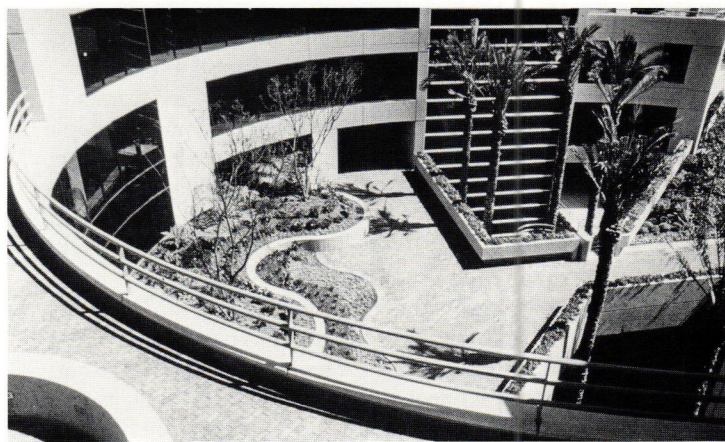
International Parking Design Inc.

## Traffic/Transportation:

Robert Crommelin & Associates

## Lighting:

CHA Design



## POETRY MEETS REASON

BY LOUIS M. NAIDORE, FAIA

For a number of years, I've been bedeviled in my work by the conflict between left brain and right brain. Our projects are dominated by the need to respond to programs with very tight budgets. They're big, but they're still constrained, like an elephant in a girdle. That calls for rational solutions, a response to program. Yet inside there is always the chafing to come up with something which is poetic and emotional. I'm trying to resolve that conflict between the cold and rational and the more passionate.

In the Hyatt Reunion Hotel in Dallas, the conflict was resolved by preserving the rationalist components while melding into the building's shape and form some of the emotional qualities we felt it should have. The rational side is that the building had to be



cheap and efficient. The practical response is expressed in a scheme which started as a cost effective rectangular box with a double-loaded corridor which was transformed into an atrium hotel by pulling open one end and putting a kink in the other.

The more critical problem was the issue of character. Since conventions are compounded of some business and a good deal of escapism, we saw the hotel as theater both internally and at first sight. The Reunion, therefore, is designed to be a dramatic element on the skyline, to induce people who come here for conventions to feel free, to loosen up. The hotel and observation/restaurant tower are exotic forms, sufficiently intriguing to entice exploration. The design is thus a pleasure dome made of cascading curved forms. The reflective glass skin was the cheapest workable cladding and it creates a shimmering image, a mirage at the edge of Dallas.

A sense of interior drama was created from a quite standard vocabulary of program parts. From a deliberately dark and constricted entry, one is inflected along a rising diagonal up into a sunny space, like a gopher popping out of its hole. If these architectural gymnastics are inadequate to set loose the spirit, a large bar is at hand, on the premise that all designs should have a fall-back position.

We consciously sought to heighten a sense of dislocation from ordinary precepts of alignment and scale. Blocks of rooms on one side of the atrium were moved outward somewhat more than their opposing companions, creating shifting axes of symmetry which distort an apparently symmetrical space. Thus the atrium was subtly skewed and axial views of the tower slide past to garden spaces beyond. We also bent the tail of the hotel to break a sight line down a corridor.

The hotel was placed tight to the tower so that, through the glass wall and atrium skylights, the columns of the tower loom like the legs of our elephant outside a living room window. In sum, the forms and spaces recognize that people come to conventions with the need for information and the hope of romance.

### The Sensory Garden

My focus on feeling was expanded by rediscovery of the world of the garden through teaching in the landscape architecture program at UCLA Extension. The exposure to landscape raised some fresh issues with me. Clearly there are strong formal, visual approaches to landscaping that have been part of landscape design for a long time. But for me, the critical aspect was the exposure to the work of Vince Healy at UCLA. He talks about sensory gardens; gardens that deal not only with the visual aspect, but with scent and sound as well.

That inspired me to look more closely at architecture, and to see how much of it is actually visual. How much of a Gothic cathedral is really the echoing sound, the scent of burning wax, the musty smell of vestments, the click of heels across the floor? How much of that have we lost in architecture? A pachenko parlor is nothing without the clamor of steel balls, a cacophony of sound which overwhelms the visual imagery.

Gardens provide just such a rich vocabulary not only of form, color and texture, but also of scent and sound, movement and change. Our own office building at Colorado Place was shaped to create settings for such a landscape; indeed, to allow the landscape to dominate as it matures. Courtyards carved into the building form are the major arrival points for pedestrians. By extending the courtyards down into the parking levels, they become arrival points for motorists as well. For these courtyards the landscape architects, POD, developed multilevel gardens which combine color, scent, seasonal change and the rustle of palm fronds.



Hyatt Reunion Hotel, Dallas. Also shown on page 9.

BALTHAZAR KORAB

#### Project:

*Reunion Hotel, Dallas, Texas*

#### Client:

*Hunt Investment Corporation*

#### Architect &

#### Structural Engineer:

*Welton Becket Associates,  
Architects and Engineers*

#### Mechanical &

#### Electrical Engineer:

*Herman Blum Consulting Engineers*

#### Interior Designer:

*Howard Hirsch & Associates*

#### Developer:

*Woodbine Development Corporation*

#### General Contractor:

*Henry C. Beck Company*

#### Hotel Operator:

*Hyatt Corporation*

The architecture of Colorado Place is not self-effacing, however, and has its own conceptual basis. The design deals with the contradiction between two attitudes: the building perceived as carved volume and the building as contained by thin wall elements. The building transforms from one attitude into another displaying the ambiguous nature of enclosure, and creating a dialogue between building and involved observer. The landscape, however, requires no such intellectual strain to be enjoyed—it can simply be experienced.

At Colorado Place, the garden spaces satisfy the nonvisual senses. We are now trying to layer this range of sensory experience into the architecture itself. We cannot transfer the sensory nature of landscape directly and literally into buildings, but we can address the nonvisual senses, and incorporate the dramatic qualities of change. Lighting can provide a sense of change, and we can do much more to shape the acoustic environment. In the State Office Building in Los Angeles for example, we are designing auditory patterns into the paving by varying the setting method of the masonry floor. This should create a nonvisible pattern of auditory change that can be discovered over time.

As a result of these projects and others, we are taking a deeper look at the senses and also a less passive attitude toward conflicting issues. Rather than resolving conflicts and contradictions, we are more freely displaying them. We're still just nibbling at the edges. We're still doing visual buildings dominated by forms and program. But I'm hoping that, as our work proceeds, we'll be less concerned with cold formality and become a little more Byzantine.

*Louis M. Naidorf, FAIA is Design Director at Welton Becket Associates in Santa Monica.*



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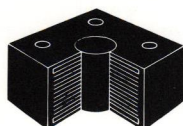
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## POINTS OF VIEW

# Thoughts from Monterey '85

*The Monterey Design Conference '85 proved a lively forum for the exchange of ideas. Excerpts from the comments of four stimulating speakers appear below.*

SPEAKERS: PETER BLAKE, FAIA; PAUL RUDOLPH, FAIA; ROB WELLINGTON QUIGLEY, AIA; AND ARCHITECT TED SMITH.

### ON URBANISM

**Blake:** It may be that the kind of city we'd like to see can no longer be built in a free enterprise, capitalist society. There is no very strict limitation on private development. Anyone can build what he or she wants to, where they want to, in whatever way they want to. There is no way that people can be persuaded, if they don't have the education to understand it, that a more coherent city makes more sense, is a more humane, more livable city than one that looks like Houston or parts of LA. I don't see any consensus on the kind of civilization that we want to build.

**Rudolph:** There are any number of reasons why we should all forget it and do a single building on our site and be done with it. But that is a very short view, and it is not at all the history of architecture. There is something else to being an architect besides just getting the next building up. Architects have much more power than you think. The whole zoning ordinances of New York were changed because of Le Corbusier's notion that buildings should be set in parks and go straight up. So I will have no part of negativism and small scale thinking.

**Quigley:** Architecture is like judo. The reality of practicing architecture, as opposed to the sanctuary of the critic, is that you can't take on the building department, the freeways, head on. Architecture's in the state it's in because of our fictitious, academic dreams. Our designs may be wonderful in theory, but by the time they actually get built, they're a hodgepodge of what was originally intended.

An alternative attitude is just as real and, in its own way, actually stronger and ultimately more dominating in its result: the attitude that the architect can have power by giving up power. You accept budget constraints, code restraints, and you look at those not as keeping you from doing the great work that you know you are capable of doing, but you embrace these things and get beyond them into the serious considerations of architecture. The reality is that you can't beat the system straight on. You have to co-opt it. That's the way things change: from the inside out.

I dislike the idea that accepting reality is less noble than pretending that reality isn't there. Look at the cities in southern California. There are two separate contexts. One is the city as destination. In San Diego, I can think of three places where people still can walk. In those areas, we architects can relate to the pedestrian ideas, the European prototypes. But we're living in a different culture, where we see buildings at 60 miles-per-hour from the freeway. Architects ignore this context, and that's the cop-out. Eighty-five to 90 percent of our southern California cities are ambiguous. When architects do buildings in these areas rather than in the precious pedestrian environments, they just do crummy, meaningless buildings. I don't think we can write off those ambiguous areas and give up on them.

**Smith:** I'm trying to figure out a way to get out of architecture as an object and get into architecture as a relationship to a city. When I'm driving between places I get angry that there's no places like I've wished about. There's no spaces between these marketed objects that are sitting in the city: an executive plaza, a shopping center—they're little boxes sitting on a shelf. The freeway system is an apparatus for making sales, for segregating ideas into clear, singular things that can be



*"Why is it that other people have managed to build comprehensible cities and we can't?"*

sold. The reality is that when you pull things out and separate them, they can sell quicker. That's why we have an object-oriented cityscape instead of a space-oriented cityscape.

The way I've found to make things richer is to talk to the city. I'm going to throw away *Progressive Architecture* and take my image directly from the neighborhood so the influence is direct. And all of a sudden, you don't see a house as an object, you see a neighborhood that will build out in time.

The people who are making the decisions about our environment are not architects. They're not our bosses in the architectural firms; they're not even the bosses' wives. They're the guys that say what will sell. The problem is, they're building everything on an extrapolation of what *has* sold, what is safe. Until you topple the guys at the top by finding an alternative to bank financing, you're not going to find an alternative to that system.

**Blake:** Many architects practicing today have very little dedication to any kind of creation of a cohesive or organic urban situation. Take the AT&T building and the IBM building for example. The two buildings were designed by architects who went to the same school at the same time and have known each other for 40 years. They apparently never talked to each other when they were designing two buildings in adjacent blocks.

The amount of new construction that's gone up on Madison Avenue is equal to, if not larger than, the amount of new construction in the 1930s in Rockefeller Center, which was also designed by a great many architects. They, however, had a certain dedication to creating a kind of city, a kind of urban scene. This kind of dedication, this general consensus, no longer exists. All the architects seem to be trying to outshout each other, to make their own statement in their own name to publicize themselves.

**Rudolph:** Society poses certain questions, certain problems, and it is up to architects to find three-dimensional solutions to those problems in the most dynamic way possible. By intellect, and also by heart, I have come to the conclusion that there are two things which 20th Century architecture desperately lacks. One is the understanding of the psychology of archi-

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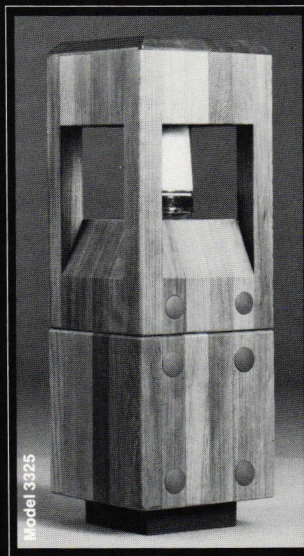
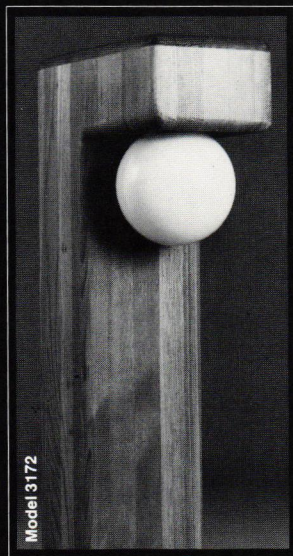
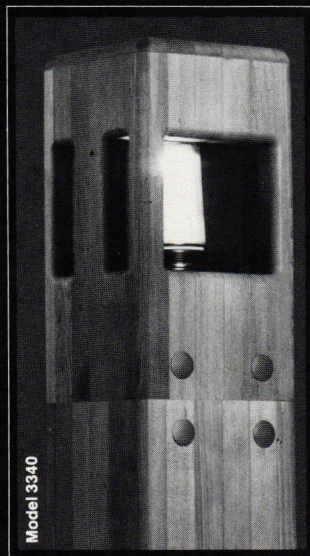
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*"The facts of the human condition won't go away. They're still with us and they're not being addressed by exterior decoration."*

tectural space and the other is our inability to deal with the problem of urbanism.

We don't understand the nature of architectural space very well. Quite often our buildings don't seem right for the particular use to which they are put. A library will seem like a factory or a chapel will seem like a boat. The 20th Century paucity of ideas for psychologically modifying architectural space may turn out to be comparable to the 19th Century architects' understanding of construction techniques.

Why is it that other people have managed to build comprehensible cities and we can't? Maybe we are too impatient. There are many more of us than ever before, therefore the scale is extremely different than it has ever been before. The rules which govern the design of that which is small are very different from the design of something very large. It has to do with the humanness of scale and above all, it has to do with the automobile and other means of transportation. We haven't a clue as to how to handle these things.

The transitional space between the automobile and the building is treated very cavalierly by architects. We don't have much of an idea about how to relate one building to another. As long as we continue to have set back rules and the gridiron pattern with super highways superimposed on it, we are relegated to building on sites where the only thing one can finally do is an isolated building. That is really a sad situation.

## ON "STYLE"

**Smith:** History has clouded real issues that have to do with the cost of buildings. Every little bump and twist and bend in the building is absolutely anti-rationalist, anti-reality in the sense of pocketbook reality. The cute historical rebuild revivalism that's come from indirect historical reference is heading the whole profession out on a road that, in fact, has nothing to do with Ronald Reagan in 1985.

In the Victor Condominium building where we put a facade on a box, the building was built for \$40 a foot, but the



entire cost was \$65 a foot. There's \$25 a square foot full of style. That has nothing to do with 1985. Maybe if we can design and build inexpensively, we can get back to some solid, functional principles that underlie post-modernism.

**Rudolph:** I'm not interested in modern architecture. I'm not interested in post-modern architecture. I'm interested in architecture.

**Blake:** A funny thing happened to modern architecture on its way to America. The modern movement in Europe was a very serious, radical, Socialist effort to deal with certain issues of population growth, urban development, industrialization, and so forth, that were clear and pressing to all those who fought for modern architecture in the 1920s and '30s, and are even clearer and more pressing to some of us today. These are issues that will not go away.

What happened to this clear issue on its way to America was this: two wealthy gentlemen, Philip Johnson and Henry Russell Hitchcock, went on an exploration of western Europe for the Rockefeller-owned and operated Museum of Modern Art. Being both intelligent and realistic, they decided that the only way this radically Socialist movement could be sold to the Rockefellers and Whitneys and their friends was to transform it into a new style, a new fashion, a new look. Something that was chic, a bit radically chic. So this passionately concerned movement was cleaned up and dressed up and re-named the International Style. That's what it's referred to as by MOMA and her flacks to this day.

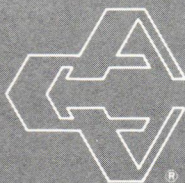
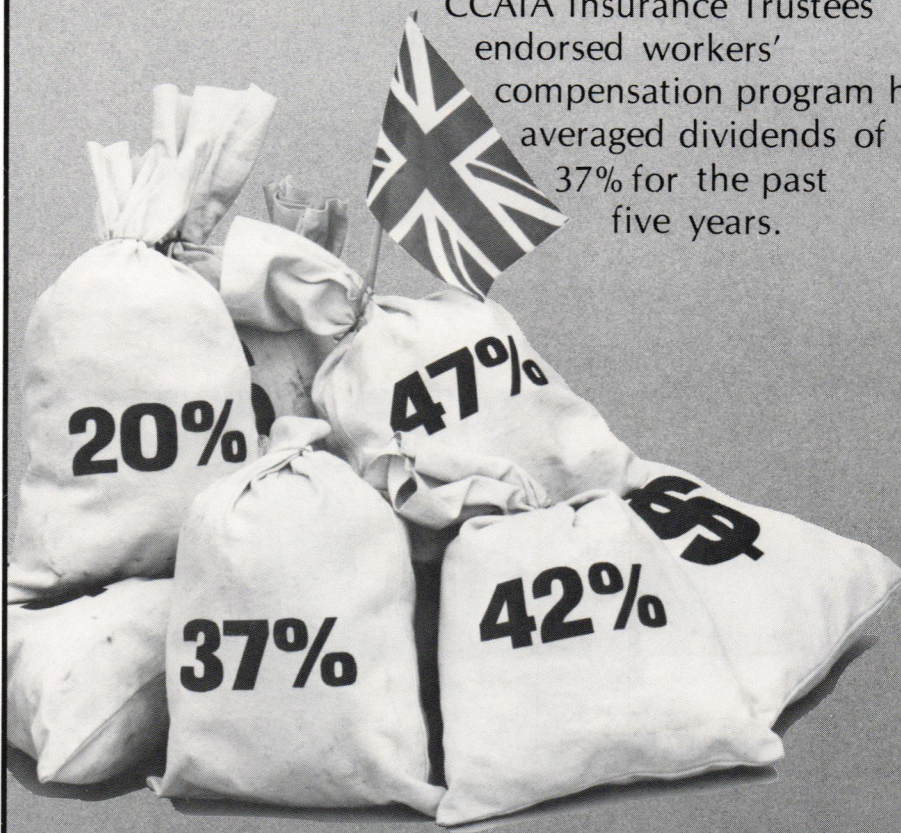
So there's nothing really surprising about the fact that MOMA, and those who are supported by the Modern and who in turn support it, have been looking for a new style and a new fashion, a new look, a new superstar every couple of years. But the facts of the human condition won't go away. They're still with us and they're not being addressed by exterior decorators.

H.G. Wells wrote, "I refuse to play the artist. I write as straight as I can, just as I walk as straight as I can, because that is the best way to get there." I'm convinced that one reason so many of us architects build such palpable rubbish is that our critics—most of whom can neither think nor write straight—are highly suspicious of architects who build straight; architects who build intelligently, seriously, responsibly and with total conviction. Most of our critics believe that behind all those impenetrable facades there must be thought, there must be architecture. Well, they may be wrong.

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from page 15

## COMPETITIONS

Builders, architects, planners, designers and developers are encouraged to submit entries for the fifth annual Builder's Choice design and planning awards program sponsored by *Builder* magazine. The deadline for receipt for all entry material is June 21, 1985. The fee is \$125. Contact Builder's Choice; 655 - 15th Street, N.W., Suite 475; Washington, DC 20005; or call (202) 737-0717.

A design competition solely for architectural students is being sponsored by Classical America. The competition offers \$5,000 in prizes for structures designed in the Greek and Roman classical tradition. Deadline for submissions is September 1, 1985. Contact Classical America; P.O. Box 821; Times Square Station; New York, New York 10108.

A major, one-stage Design Competition for a proposed \$7.5 million complex for a new Arizona Museum has been announced by the Arizona State Historical Society. The competition winner will receive a cash award of \$10,000, and the opportunity to negotiate a contract for services for the project. Second and third prizes will be \$5,000 and \$1,500 for fourth place and \$500 for fifth place. Registration fee is \$35; deadline for registering is June 17, 1985. Contact the Design Competition Administrator, Arizona Historical Society, 1242 North Central Avenue, Phoenix, AZ 85004; (602) 255-4470.

COMPUTER AIDED DESIGN  
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Computers enhance design creativity say a majority of southern California architects and engineers in a recent survey conducted by the Los Angeles public relations firm of Richard Lewis and Associates. More than 70 percent of the architects polled said that "usefulness" and not price was the most important factor in buying a computer.

The report predicted increased sales of CAD systems. Thirty percent of the firms with under 50 employees, and 40 percent of the firms with over 50 employees, say they will purchase a CAD system this year. Almost 80 percent of the A/E firms with less than 50 employees, and over 70 percent of the largest firms, claim they will either purchase new CAD equipment or upgrade existing systems in the next five years. The survey also showed that almost 90 percent of the smaller firms currently have no CAD system.

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The survey was commissioned earlier this year by A/E Systems '85, sponsors of the nation's largest exhibit of CAD hardware and software scheduled for Anaheim on June 4-7, 1985. The findings were based on a 27 percent response from 350 questionnaires mailed to southern California architects. Contact Richard Lewis at (213) 739-1000 for more information.

#### SPRING CLEANING

It's amazing what spring cleaning can turn up. When Richard and Phyllis Poper went through their drawers of old sketches, they discovered the original presentation drawings and records of Pacific Northwest architect Kirtland Kelsey Cutter. In short order, the Eastern Washington State Historical Society was making a video documentary and arranging for the exhibition of the "lost" documents at the Society's museum in Spokane, located in a Cutter-designed house.

"Many of the Cutter drawings we found in our office had no street address," said Phyllis Poper, who became involved in the subsequent search for Cutter homes in the Long Beach area. "We knew what city they were in and who the original owners were, but we didn't know the exact locations. We got a break when an article appeared in the local newspaper. Calls started coming in and now over 30 homes in the area have been documented as Cutter-designed houses."

The Popers now want to save the working drawings of contemporary architects. With the cooperation of the Cabrillo Chapter/AIA, the Popers are starting an historical reference file. Every architect in the Cabrillo Chapter is being asked to fill in an index card giving directions that would aid later historians in locating their plans and drawings. Of course, this requires the architects to actually find their artwork in the first place. But it is spring, so who knows what may turn up?

#### CAPITAL BUILDINGS PLACED ON NATIONAL REGISTER

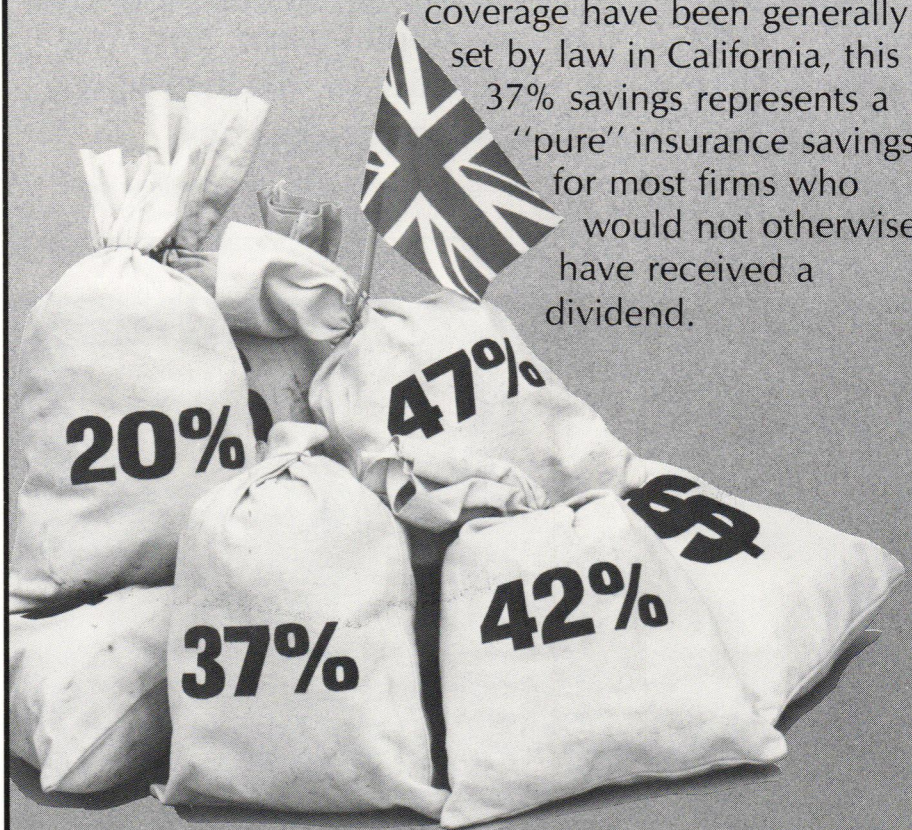
The artists, craftsmen and architects involved in building the Capitol Extension Group were honored in a ceremony officially placing the two 1928 buildings on the National Register of Historic Places.

The Capitol Extension Group, located next to the State Capitol in Sacramento, is comprised of State Office Building 1 and the Library-Courts Building. The San Francisco architecture/engineering firm of Charles Peter Weeks and William

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P. Day was selected from 64 entries in a national design competition in 1918 to design the Group. The project was guided through a myriad of political and financial obstacles by State Architect George P. McDougall.

The National Register application prepared by architectural historian Dorothy Regnery noted the contributions of State Gardener William Vortriede, who did the landscaping, and New York sculptor Edward F. Sanford, who carved the sculptures and pediments. The buildings' terra cotta ornamentation was created by the pioneer firm of Gladding & McBean at Lincoln, California. These historic State buildings are open to the public during normal business hours.

### ARCHITECTURAL REVIEW BOARDS—YES OR NO?

Are architectural design review boards useful? That depends on who you ask. The city councils of Napa and St. Helena, nestled in the scenic Napa Valley, recently sent proposed ordinances establishing design review boards to their planning commissions for comment. The answers came back: yes and no.

The Napa City Planning Commission unanimously endorsed the new design review law. While several dozen members of the audience expressed concern that such a board would obstruct development, the Commission disagreed. "A design review board will help a developer plan a project that has a good chance of city approval," noted Commissioner David Horvath. "It helps relieve public officials from the responsibility for making decisions on design questions they are not qualified to pass upon."

St. Helena's Planning Commission, on the other hand, recommended that the law be changed to make it less "cumbersome." "We're exploring new thoughts so that it is less constrictive to the general public," said Commission Chair Mary Elizabeth Fryer. Another Commissioner, Bill Savidge, was more direct: "I'm against design review as a concept. I think the city has done just fine without it." He called the ordinance "an incredible approach—it will create standardization of design as opposed to innovation coming out of individual expression."

As debate continues in the Napa Valley, the city council of Morgan Hill in the Santa Clara Valley recently reaffirmed the usefulness of its Architectural Review Board. In voting to retain the ARB, the city council noted that despite delays in building project approvals, the city's architectural style has improved since the board was formed.



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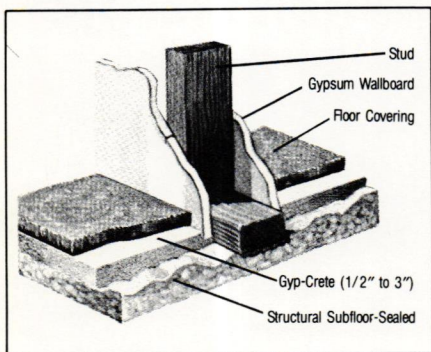
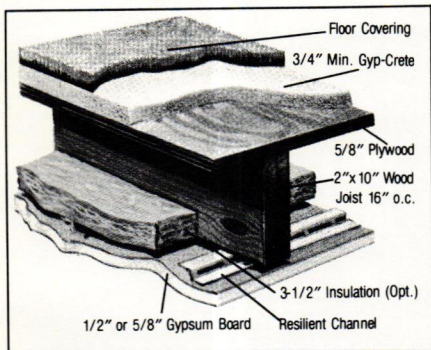


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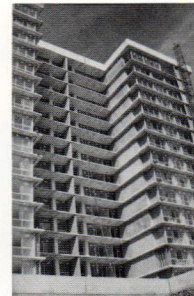
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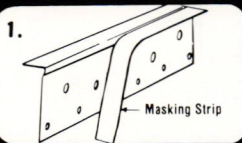
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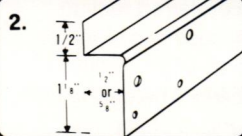
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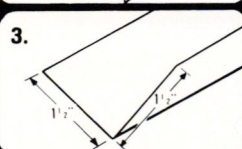
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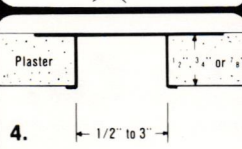
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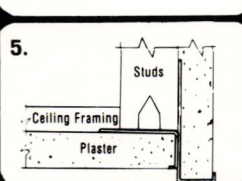
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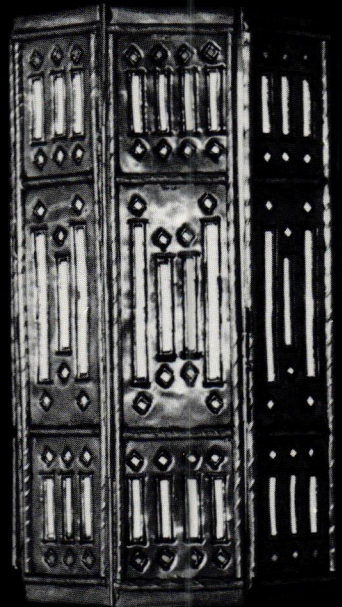
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